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The Monthly Musical Record.

JANUARY 1, 1879.

THE YEAR 1878.

ACCORDING to custom, at the outset of a new year, we turn back our thoughts and recollections into the past, and note for present encouragement or reflection, for future incentive, the doings in the musical world of London during the past twelve months, and by this we mark whether we have exhibited progress retrogression, or stagnation. The advent of a new year is always a convenient halting time for all of a thoughtful turn of mind, for the opportunity it affords of comparing that which is with that which has been and to store up lessons of experience gained for future guidance and instruction. It is not our desire to philosophise on the present occasion, however great the temptation may be "to turn the soul into and on to itself, that it may mark the shadow of the growing evil, in the brightness of the increasing good." A simple record of the chief events which have signalised the past musical year is all that is either expected or desired.

Notwithstanding the general outcry that the year has been one of great financial depression and want of activity, and considering how true it is that there have been many failures in trade in all branches of business, it is a remarkable fact that the number of entertainments in London have been greater than usual, and the amount of patronage bestowed upon all sorts whether theatrical, operatic, or the lesser musical temptations have shown an increase rather than a decrease. Of course, the reason may be not far to seek. The mind must have diversion and it is altogether a proof of the growing good sense of the people if they prefer to indulge in that form of relaxation which is less likely to leave unpleasant recollections on the morrow. In this respect we may be said to have gained something, for it is noteworthy that the year now past has witnessed a diminution in open vice, arising from the indulgence in intoxicating drinks among the middle classes, and an increase in the patronage of reasonable entertainments, and therefore, if in nothing else can we find ground for congratulation on in the events of the past year, we can point to the many musical entertainments given in various places as having contributed something, if not much, towards this end.

By reason of their priority of beginning, as well as for the character of the performances, the Crystal Palace Concerts may be spoken of first as heretofore. Interesting works or selections by Hofmann, Grieg, Max Bruch, Raff, Bruil, Goldmark, and Reinecke among modern German writers, by Gadsby, Wingham, Macfarren, Barnett, and Ebenezer Prout, among English, and by Massenet, Saint Saëns, and Thomas, among existing French writers, formed the chief attractions of a series of concerts given up to the end of the month of April, which, like the more recent series commenced in October, have all been duly noticed and commented upon in these columns. The cantata, almost opera by Macfarren, "The Lady of the Lake," which was given at the seventeenth concert of the series, excited a considerable curiosity at the time and appeared to be one of the most noteworthy events of the season, the general opinion being that it was one of the many works of its accomplished author which demands more than mere respect.

During the year many pianists of eminence appeared, Mme. Montigny Remaury, Mlle Janotha, Herr X. Scharwenka, M. Louis Brassin, Herr von Bulow, among foreigners, Mme Arabella Goddard, still "the queen of the key-board," as the chief among native artists. The whole season past, and that now in progress, stands as a worthy instance of the general appreciation of excellence in art from whatever source it has arisen.

Music at the Alexandra Palace has been exhibited in various ways as well by means of organ recitals, by performances of orchestral music, arranged for and performed by a military band, and by a very excellent if not altogether perfect series of productions of operas in English, on alternate Saturday evenings, the several casts being supported by the most eminent artists available. This, considering that the Muswell Hill resort is avowedly a place dedicated to general amusement is in every respect encouraging, for, even if it be not convenient to add fresh fuel to engender warmth, light, and heat, it is no bad office to keep the embers together, and thus prevent the scattered fire from becoming extinguished. At more than one theatre in London operatic performances have been given which have proved exceedingly attractive, the several speculators having found out the advantage of offering works presented by skilful vocalists, and not necessarily confining the cast to those who through a course of years have certainly earned experience but whose voices have suffered in resonance and quality in the acquisition.

Thus the season of opera in English at the Adelphi Theatre saw the production not only of such novelties as Nicolai's *Merry Wives of Windsor* Ignaz Brull's *Golden Cross* and Wagner's *Flying Dutchman*, in English, but the *début* of more than one artist of merit namely Mlle Fechter the daughter of the celebrated comedian, Miss Merivale, and Mr Manns and the works were, generally speaking, placed upon the stage in a thoroughly worthy manner, even though the theatre in which they were given was not the best in London for operatic purposes, either in its approaches, entrances, accommodation for the audience or for the actors. At the Holly Theatre a lively version of Planquette's opera bouffe *Les Cloches de Corneville*, and at the Alhambra—a place by the way, having at its command one of the best bands in London—opera bouffe of the lighter sort has been given with a company of capital singers and actors, and has been the means of filling the theatre night after night. The short season of opera in English attempted at Her Majesty's Theatre at the beginning of the year was the most unnecessary failure ever made, the works being placed in a hap-hazard style upon the boards, and the singers, on the whole bad, the good ones, to use a sporting phrase being considerably handicapped by the actually bad or the temporarily inefficient.

While upon the subject of opera, it may be said that the Sacred Harmonic Society laid itself open to an absurd and ridiculous charge when, in the course of the season, the committee brought forward Rossini's "Mosè in Egitto," as an oratorio, under the title of *Moses in Egypt*. Many of the critics asserted that, because it had been given as an opera, it was therefore, for ever after, an opera and ought not to be considered as an oratorio. Such an argument did not in the least interfere with the success of the work, which was pleasing enough to satisfy all true lovers of melody in Rossinian cadence, even if it had not been so wonderfully well done by all the artists engaged in the interpretation thereof. The work was allowed a prominent place in the scheme for the season 1878–9, and, on December 13th, was given before an unusually large audience, with as much success as before. On this occasion the band and chorus were as truly excellent as might be expected from a society having the best available means at its command.

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Of the concerts given by Mme. Viard-Louis, in her desire to show that a foreigner can and will promote the best interests of art in a country usually held to be a prolific source of wealth and an active encourager of all artists, nothing need here be said, as the several events have been set forth faithfully in the columns of this journal.

The Italian opera season was marked by the first performance of more than one work new to an English audience. At Covent Garden, Vincenzo Masini's *Paolo e Virginia*, with Albani and Capoul as the hapless lovers, failed to enchant the audiences or to augment the receipts, and *Adina*, by Flotow—piked out by some cleverly-written ballet music by Vianesi, the conductor, satisfied no one. It is perhaps, worthy of remark that the first opera produced by Mr Gye, as sole lessee and manager of the Italian opera at Covent Garden, should have been Meyerbeer's *Prophète*, and it was also the very last he lived to see replaced upon the stage, his unfortunate and unhappy death which occurred on December 4th, during the period of rest and recreation he had allowed himself from his arduous duties, having cut short his useful and valuable life.

At Her Majesty's Theatre the extraordinary performance of Mlle Minnie Hauk, as Carmen, made the whole season memorable and the opera, with Balfe's *Talisman*, with Mme. Etelka Gerster in the part of Edith, formerly played by Mme. Nilsson, may be said to be the only important works produced at the theatre during the season. Later the house was opened in October, November, and December for a series of cheap performances of Italian opera, during which Mme. Trebelli sang played Carmen many times, and each time to crowded houses. On December 7th, Weber's *Oberon* was revived after a lapse of some years, the composer's son Baron von Weber, being among the enormous assembly gathered to derive pleasure from a beautiful work admirably well done, Mme. Pappenheim enhancing her reputation by her truly excellent singing. The cast also included Mlle. Bauermeister, as the Mermaid (an artist whose merits the public is only just now beginning to appreciate), Mme. Trebelli, and Messrs. Gillandi, Mendioroz, and Carrion.

The attempt made to produce operas in English at Drury Lane was a failure, the only work brought forward, Goetze's *Taming of the Shrew*, though by no means badly done, being performed twice only. The failure was attributable to some defects in the financial arrangements rather than to any want of care on the part either of Mr. Karl Meyder, the conductor, who was at the pains of producing it, or the artists who supported him.

The Albert Hall Choral Society, as far as the season has at present gone, that is to say, encompassing as many of the concerts which have been given during the past year, has produced none but the most familiar works, probably trusting to a firm belief in its own powers to give superior versions of the well-known oratorios, and by this action marking inaction has discovered the expediency of falling into the line, the beaten track which the older societies alone were supposed to favour, and which the Albert Hall Choral Society was formed to set right. Mr. Carter's Choir has also not been much exercised by the production or performance of new works, and Mr. Leslie's Choir has been content with the well known course over which it has so frequently traversed. The success made by this last named choir at the memorable Trocadéro in Paris during the Exhibition will be still remembered.

Among other choral societies the Bach Choir ought not to pass unmentioned.

The concerts given by the students of the London Academy of Music, the Royal Academy, and the National Training School of Music, have each and all served the purpose for which they were undertaken, even if they have made no present mark.

The Old Philharmonic Society, during the season which commenced on February 14th, did not, it is true, introduce very many novelties to its subscribers, but it must be admitted that a better series of concerts has not been given by the society for many years past. All that could be done by thoughtful care in the execution of the items in the programme was foreseen, and earnestly watched over during the performance by the conductor, Mr. W. G. Cusins.

The New Philharmonic Society introduced to the public more clever artists than new works, although novelties were not lacking. Yet for the fact that Mlle. Janotha, M. Marsick, and M. Saint-Saëns were heard at these concerts, the directors deserve all praise and encouragement.

The Musical Union concerts, under the control and management of the veteran John Ella, have this year been greatly attractive, as anybody or venture whose object is to secure the most perfect performances of Chamber music by the most competent and skilful artists of all epochs and talents should unquestionably be.

The Monday and Saturday Popular Concerts have drawn, if possible, larger audiences during this past season than at any of the previous series. There have been a great number of "Professors' Concerts," though not so many as have been recorded during one season at a former time. Ballad Concerts have also been successful, whether undertaken by Boosey or by other speculators. The first most complete performance of Schumann's *Faust* as yet done in London was given by the Borough of Hackney Choral Association at Shoreditch in November under the directing hand of Mr. Ebenezer Prout, and at Brixton during the year, the Society conducted by Mr. Lemare, has produced many novelties, especial attention apparently being given to the works of living English writers.

Promenade Concerts, now apparently an established institution in the "dead season of the year," have filled Covent Garden Theatre, two successive ventures having been made. One managed by the Brothers Gatti, the other by Messrs. Hayes and Rivière. In the north of London a like form of entertainment was attempted at the Agricultural Hall without a great measure of success, while in the south, at the Marble Rink in the Clapham Road, the weekly ventures of this kind have been both attractive and profitable.

Musical literature and journalism has displayed on the whole a decided advance during the past year. The numbers of theoretical and practical works for the use of students, for the instruction of amateurs, and as volumes for reference for the benefit of the busy professor, have been many and on the whole good. In journalism there is yet much to be deplored. Ignorant writers, flushed with the means of securing power and influence have wielded their weapons mischievously, regarding with malevolent complacency the evil done to true and pure art by their wanton interference in matters concerning which they have neither skill to judge reasonably, knowledge to support their attacks, or wit to justify their assumption of judgment.

During the past year many eminent names have been wiped off the list of the living. Teachers such as Manuel and William Callcott; singers such as Wadmore, Madame Reinini, and Harriers Wippern; players like Lidel, John Locke Gray and others; composers as Eslava, Wilhelm Speyer, and Lindblad; and the director of the Italian Opera, at Covent Garden, Mr. Frederick W. Gye.

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It is encouraging to find that the necessity of a regularly organised system of musical instruction in elementary schools is pressing and being pressed upon the attention of those who have it in their power to set the proper machinery in motion, and the past year will be memorable if not for initiating the movement, at all events for having seen the first serious attempt to keep it active. While in the institutions devoted to the higher branches of musical education much good work has been done, and is in progress, giving every reason to hope cheerfully for the future.

It is enough that we should have confined our remarks to the music produced in and near London for that will fairly represent the state of the art in the kingdom. There are many societies, and so forth, whose directors base their performances upon those furnished by the London bodies, or by London *entrepreneurs*. The fashion set by the patrons of music in the metropolis is certain to find admirers and imitators in centres more or less distant. It is therefore encouraging to know that London, as the heart of music in this country, is beating with a healthy and vigorous if not with an absolutely pure and regular pulse.

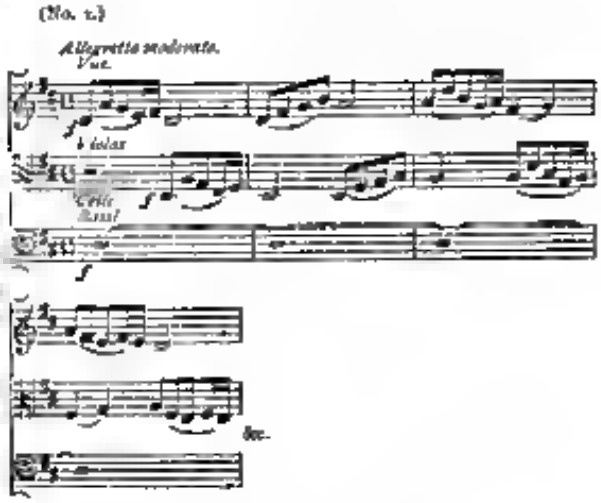
"SUITE POUR ORCHESTRE," PAR CAMILLE SAINT SAËNS. Op. 49.

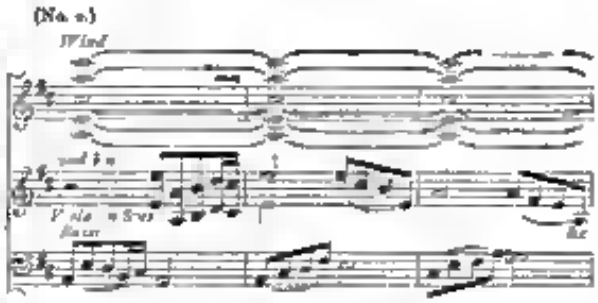
THE name of Camille Saint-Saëns is already well known in England, and his powers as an organist have received due recognition by his brethren in this country, he having been admitted to the honour of honorary fellowship, conferred upon him by the College of Organists. Furthermore, his performance at the New Philharmonic Society's concert in June last, of a brilliant concerto, his own composition, showed that he is equally remarkable as a pianist as he is as an organist, and that as a composer his works entitle him to take first rank among the writers of the modern French school.

His versatile genius has enabled him to treat successfully oratorio, cantata, opéra comique, poëmes symphoniques, and a great variety of vocal and instrumental works, many of which have been heard with favour in this country and all tend to augment the deservedly high reputation he enjoys. He has published a great number of his compositions, and out of a few of these publications we select one, the "Suite pour Orchestre," Op. 49, as a theme for examination and comment.

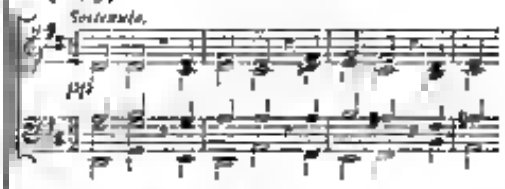
This consists of five movements, namely, a prelude, a sarabande, a gavotte, a romance, and a finale. The orchestra employed is a small one, there being two each of flutes, oboes, clarinets, bassoons, and horns, with the usual complement of strings, in the first movement; the same arrangement, without the horns, in the second and third; the like, with the addition of the cor anglais, for the fourth; and for the last there are trumpets and drums, with all the other instruments except the cor anglais. By these several combinations a variety as satisfying as it is charming is obtained, and the masterly style in which the score is laid out, together with the piquancy of the ideas and the skilful treatment of forms, make the suite as a whole most pleasing.

The Prelude, *Allegretto moderato*, opens in the key of D, with the subject given out in unison for the first and second violins and followed in close canonic imitation by the violas and violoncellos, the basses sustaining a pedal on the tonic for twenty-three bars, the wind instruments taking up the theme at the fifteenth bar, in like fashion with the announcement by the violins, the strings maintaining a double pedal in the tonic and dominant. Here is the theme:—

(No. 1.)

At the twenty-fourth bar the basses take turn to propose the subject founded upon the original, this time to be answered by inversion by the violas and second violins, the wind sustaining a chord of A the while:—

(No. 2.)

Upon this simple theme, in equally simple but effective form, the whole prelude is built, the style of imitation proposed at the onset being maintained throughout, and the dreamy thoughts suggested by the phrases and scoring being well kept up to the last bar, so that the mind is fully prepared for all that is to follow.

The Sarabande starts in the original key after this fashion, the lead being taken by the strings:—

(No. 3.)

The quaint dignity of this theme, the simple harmonies, and the general antique character of the movement happily express the style of the music of a bygone period, when the dance it reproduces was in vogue, so that it might have been the work of Lully or Couperin in France, of Purcell or Dr. John Blow in England.

The episodal passages are fanciful, elegant, and grace-

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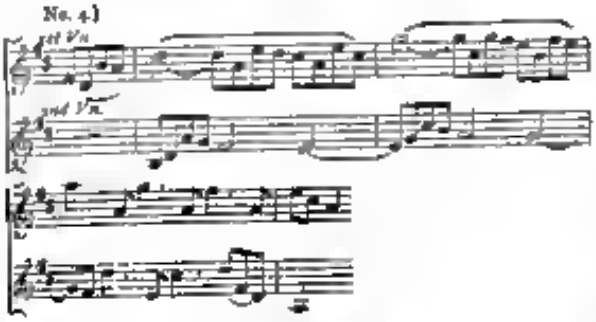
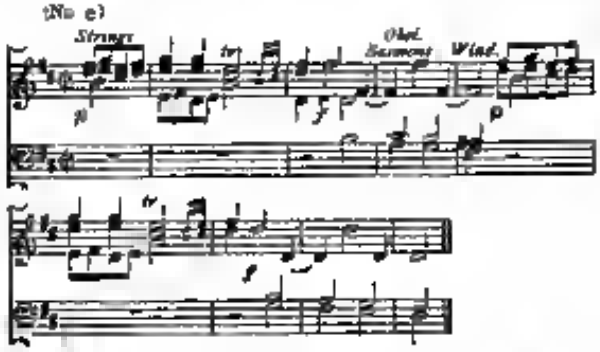
fully conceived, yet all in character with the old-world style of the music —

(No. 4.)

This after the first announcement leads to a return of the subject, and with a few additions in order to secure variety, also forms the final phrase.

The Gavotte, as old fashioned in fancy as the Sarabande, commences in D minor, the relative major of the original key, in this fashion —

(No. 5.)

To this immediately succeeds a phrase of four bars in unison for the whole band, founded upon the subject of the first two bars, and a passage or conduit in F sharp minor leads to a return of the first theme, closing upon the tonic of the movement, D minor.

After this passage for all the instruments in unison, with two concluding chords—

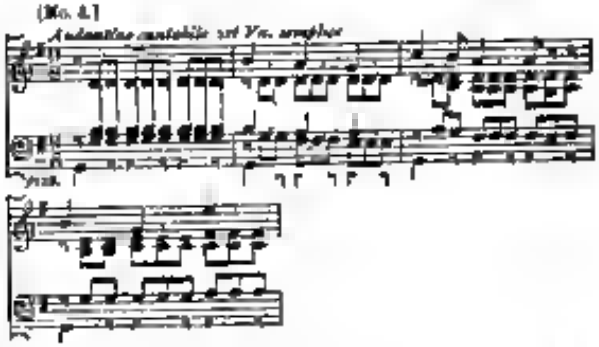
(No. 6.)

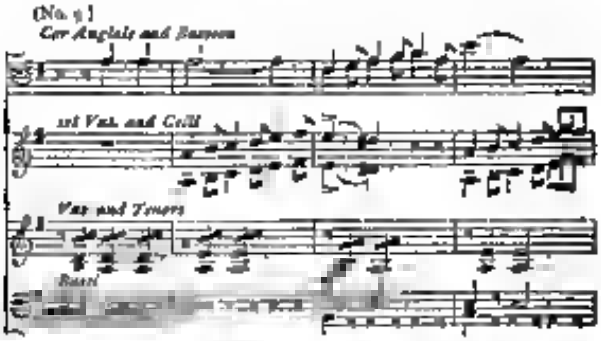
ordinary enough in itself, but of special interest, but when taken in connection with its surroundings forming a bold and bright finish to the gavotte upon repetition of the trio, or that section of the movement which stands for it, shews a connecting link with the idea first propounded in the prelude—

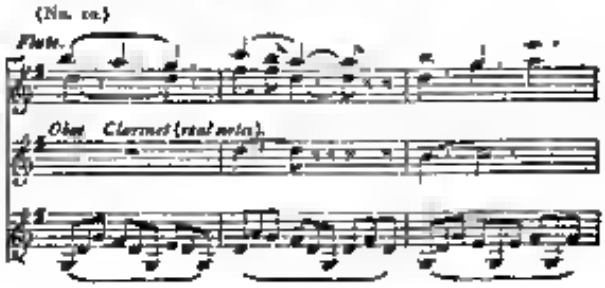
(No. 7.)

by the steadily held pedal for the violins which is retained through the whole of this section, the flutes having the melody with harmony in thirds and sixths, the absence of the acid tone of the oboe, and the sonority of the bassoons and bass strings giving a special air of lightness and buoyancy to the trio, and making the repetition of the first part welcome and striking when it is heard again.

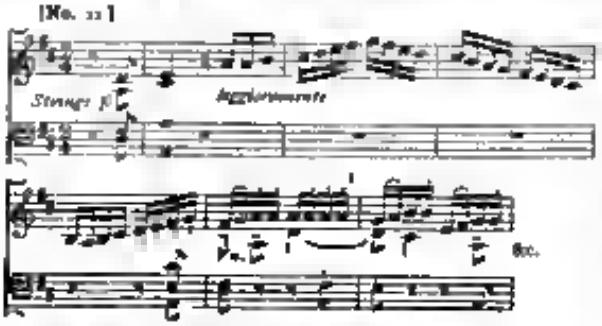
In the fourth movement the "romanee" in the key of G, the antique air and style is for a time lost sight of if not wholly abandoned, and a more modern tone is infused into the character of the writing. The chief melody is given to the first violins and violoncellos, in octaves, with an accompaniment in triplets for the second violins and tenors —

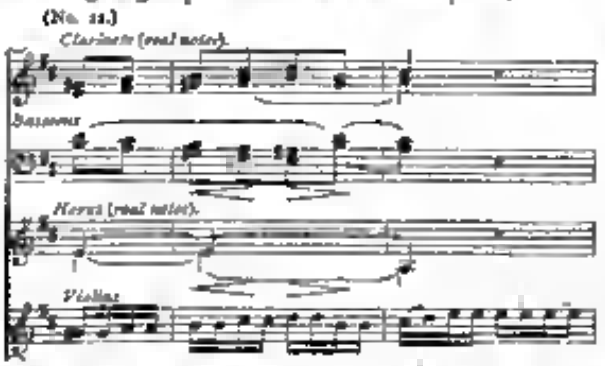
(No. 8.)

After the eighth bar, the cor Anglese is introduced, the peculiar melancholy accents of its speech being strengthened by being doubled with the bassoons; the melody, taken up in imitation of the violins and violoncellos, is as follows:—

(No. 9.)

The conversational character of the treatment may be seen by this quotation. This is continued with certain episodes until, when the first melody next appears, it is announced by the flute, the harmony is supported by the oboe and clarinet, the first violins alone playing an accompaniment in arpeggios —

(No. 10.)

The whole of this movement is marked by a like tenderness of fancy, and a delicacy of expression, such as should always be found in a piece in which romance is the guiding motive. The second is a charming example of the effective employment of instrumental resource without resorting to strained ideas or extreme modulations to paint up the poverty of a conception, and coming as it does after the two dance movements of mostly formal and ancient harmonies, establishes a contrast the more noteworthy because it is to a certain degree unexpected.

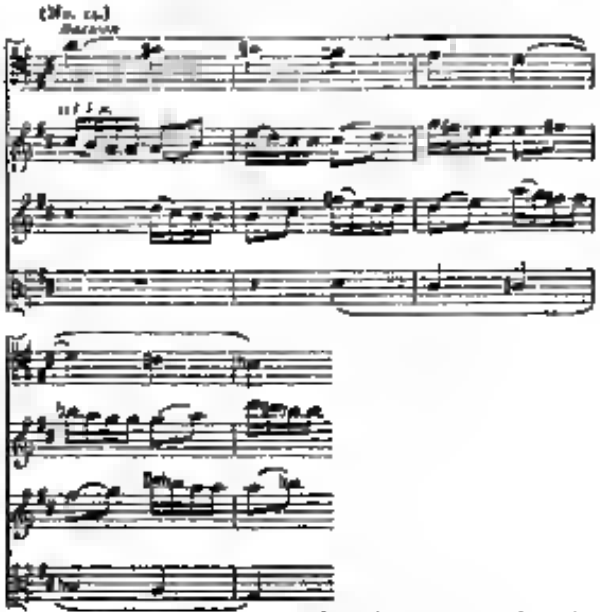
The finale is a bold and dashing movement, free, fanciful, and fascinating alike for the freshness of the themes, as for the clever and agreeable character of the instrumentation. Thus it commences —

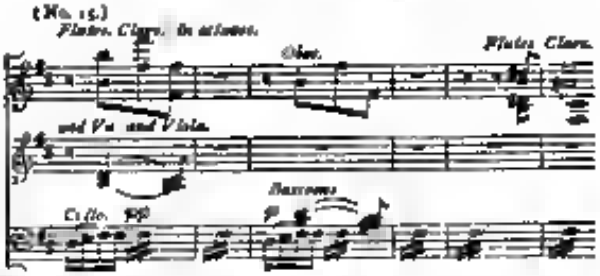
[No. 11.]

Upon the figure continued by the violins the wind instruments discourse in delicate fashion, the device of contrary motion giving a spirit and liveliness to the phrase —

(No. 12.)

This is treated with such varied colouring as is possible, the introduction of the trumpets being made with considerable judgment and effect. The subject given at the outset of the movement by the violins alone after having been suggested again before its complete entry is this time delivered by the basses starting from the tonic, the counterpoint of the second violins forming the upper melody. Now portions of the subject imitated by inversion —

(No. 13.)

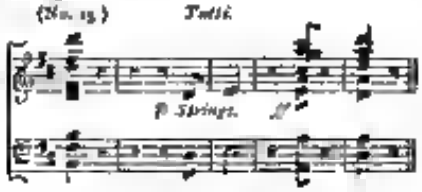
usher in the original theme in the key of A, for violins in octaves, the wind sustaining chords, and the drums marking the rhythm occasionally. Modulations are freely employed, and now we find the phrase treated "in canon at the second," in the most skilful way for the violins, the violas imitating the bassoons a fifth below, the forming a canon four in two, not quite strict, but without the least appearance of pedantry or loss of melodious character, the horns holding A as a pedal —

(No. 14.)

A few bars further onwards the subject is treated again as a canon in the octave for the violins, at a different degree of entry, the wind sustaining chords, and after a quaint yet effective episodal passage in which some reminiscence of former ideas is suggested in the construction, as will be seen by the following quotation —

(No. 15.)

the subject is treated fugally for a few bars previous to a return of the first treatment, when after some clever and effective modulations and the employment of all the subjects previously used one upon another, the coda thus introduced —

(No. 16.)

rushes, with increasing power and tone, to a climax of effect thus boldly expressed by all the instruments —

(No. 17.) Tutti.

in its several details, whether as to the form, harmonies, instrumental contrasts, or sweetness of melody, the same stands out as a fine example of the inventive and constructive powers of the composer; and, because of the simplicity of the design and the perfect of the contrasts in treatment, may be suggested as a valuable model for the student, while as a concert piece, there are few compositions more likely to produce gratifying sensations to the hearer than this admirably written Suite for orchestra.

A NEW SALVATOR ROSA.

BY L. NOHL.

(*Translated by* C. GOLDAM, M.A.)

THE effect produced by artistic genius will always remain, even as the incomprehensible creative evidence of Nature herself (of which it is, according to its name, a part and a speaking testimony) an enigma to be treated only with a respectful silence; an irresistible charm of the very real, a mysterious shudder at the unseen power which like Nature recognises neither good nor evil; a rapturous revelling in a sea of light such as illumined the immeasurable universe on the first morn of creation; and, again, horror and fear of this very immeasurable and mysterious depth of the original creative power. Such are the contradictory feelings inspired in us by every true genial creative force, especially in music, where this incomprehensible power meets on face to face, continually destroying to create and creating to destroy.

How is it that a single individual is sometimes endowed with a power which takes firm hold of a million hearts, and gives laws of perception and sentiment to generations—a power which seems to extend the boundaries of invention itself, by creating forms and images which never existed before? Or is it not the same with the forms of tragic poetry? Do they not live, like the antique, an imperishable life alongside of, nay, beyond humanity? Do not these melodies of Mozart and Beethoven give us quite a new and different view of our race; and does not the great Cantor of Leipzig Sebastian Bach build up very cathedrals with mere sounds, which show forth the plan of the whole arrangement of the universe, which we call *harmony*, to be the temple of an Eternal Being?

We repeat, whenever comes this incomprehensible power to which we are inclined to impute the unheard-of, almost the impossible? Is it a mere pleasant gift of Nature? Is it a mysterious, inward connection with powers which escape ordinary comprehension, and only receive development and definitiveness in time and space, which we must ever call to mind with conscious retention if we wish to understand the chosen children of its infinite creative power?

In the true poet must be developed a vast extent of the highest mental intuition, before he can collect into a proper focus all the rays necessary to illumine the world. Homer and Sophocles, like Shakespeare and Goethe, were a whole age in advance of the time of their overpowering creations; and Beethoven knew well what he said when in a letter to Bettina he called a great, that is a true poet, the most costly gem a nation can possess. The highest intuition of Platonic contemplation joined to wonderful development of manual dexterity through many generations, at last led to the possibility of the appearance of a Phidias and a Raphael. And whoever has thoroughly comprehended that Master Builder of Music, J. Sebastian Bach, looks down from a very pinnacle of humanity upon whole generations of minds that lived and thought out that other world where, from out of mere ethereal vibrations of sound, the whole creation seemed to repeat itself, or rather forms a creation which has nothing in common with the rest of the world and according to the bold hypothesis of the philosopher, might even exist without it and the world.

In the *Gazette Musicale de Paris* of the year 1838 appeared a letter from Liszt, describing his first return to his Hungarian home. We there read that for the great intellect, in spite of his cosmopolitan art, and an education unusually international which at one time appeared to have destroyed all yearning for a separate national existence, Hungary always had been, and still was, his "home."

He tells us that about fifteen years before (though, as it was in 1838, it must have been rather seventeen years) his father left them peaceful roof to wander with him into the world, and to exchange "the monastic stern freedom of a country life" for the more brilliant career of an artist, and that France soon appeared to him to offer the most fitting sphere for the unfolding of the "genius," as he, in his "filial pride" called the musical talents of his son. He then describes most admirably that important epoch of his life between the fifteenth and twenty-fifth years of his age, which he passed in Paris, and which led him to forget the land of his birth, and to look upon France as his "century home." "Men, things, events, places, all worked mightily upon his imagination," he continues; "numberless rays dart forth from his heart; he is swayed by such an absolute necessity to love, that he gives away a part of himself (*himself*) to all that comes within his reach, even disturbed by the tumult of his own feelings, he does not really live, but only strives for more life. He is all curiosity, pleasure and important longing; a constant ebb and flow of contradictory sensations fill his mind. He wears himself out in a labyrinth of unregulated wishes and emotions, whilst all that is simple or easy or natural only excites in him a smile of pity. He knows no bounds, is always seeking for obstacles that he may overcome them and the good that he might do, the feelings which might make him happy he only despises as not worthy of his consideration. In a word, he is tormented, immortally by this thorn of youth."

He goes on to describe how he had lived through this period of burning fever, of wasted power and of perverted energy on French soil, the same soil which had received the mortal remains of his father, and which should be his own resting-place, as it had been the consecrated ground of his first grief. "Why should I not consider myself a child of that land where I have suffered so much and loved so much?" And yet there is a still deeper "home" than that made by our first personal experiences and earliest mental cultivation—there is always the place of our birth and of our first impressions of our senses and of our feelings. "A mere chance suddenly awoke the feeling I thought had been for ever quenched, while, in fact, it had only slumbered." Happening to read one morning in Venice a description of the misery which had fallen upon the capital of his mother country through a violent inundation, he says, "I was deeply moved by such a calamity, and a strong desire to help the unfortunate sufferers seized hold of me, but how could I help them? I, who had neither the means to make the money nor the influence to gain me the power! 'Well, thought I to myself, 'thy heart shall have no rest, nor thy eyes sleep, till thou hast thrown in thy mite towards alleviating such deep distress. Heaven will bless the farthing of the artist as well as the gold of the millionaire."

Whilst in this frame of mind the true meaning of the word "Fatherland" suddenly burst upon him, and be-

came to him a thing of life. He says, "My memory carried me back into the past, I gave one look into my innermost being, and discovered with unspeakable ecstacy pure and unspotted, the whole treasure of the reminiscences of my childhood."

Then follows the description of his birthplace, "Raiding" near Oedenburg with a glowing enthusiasm upon Hungary and its inhabitants. To these latter belong, from time immemorial, the Gipsies, to all appearance the most scattered and degraded of all the nations of the earth, and yet in reality a most coherent race, which, of all other nations, possesses one property peculiar to itself, which it has given as its contribution to the general fund of human cultivation, namely, Gipsy Music.

Now, young Franz Liszt was a thorough musician, in so far as nothing in the whole world was, in his eyes, to be compared with the possession of this gift, and as he, and perhaps he alone, to its fullest extent, was able to bring himself to the convict on that the most sacred attribute of man is Religion, which in his own case had called into existence, in its entirety and purity, the art of Music. Liszt had been acquainted with this wandering race, happy in their misery,* it was the first, with its peculiar melodies, to open up his soul to the profound spirit world which we have characterised above as Music. Then pathetic, impetuous rhythms stirred up in him an unquenchable longing after something pure and more elevated, such as seems to emanate out of the Gipsy Music like the lamentation of the world's soul. He knew so much, viz., that as with himself, so to the Gipsy, there was an all-in-all, a very characteristic of his whole existence which is scarcely surpassed by those natural ties of humanity, parental and filial love. He knew well that for this miserable race, which has no home, no country, no social organisation, no cultivation, nor even religion, this music, originating from themselves, was all that the world had to offer them beyond what Nature herself and her gifts afford. To them it represented civilisation and manners, their every higher thought and deeper sentiment of human existence, we might add their very religion and their God.

As a boy he had heard these strains of a spirit-world issue from the most hidden depths of a mysterious essence, and felt himself like a ball in the hands of incomprehensible eternal powers (which are, nevertheless, the fountain and continuation of our life), thrown hither and thither between joy and grief, between tears and rapture, and between pride and longing. Years before he had acquired in the world, the great world, the extraordinary faculty which a perfect inward devotion to any subject outside of ourselves yields to the mind. Boisterous delight followed upon his steps, wherever his hands touched the keys, where his soul flowed in harmony, his eye filled with the highest enjoyment of visions of a supersensuous world, his breast heaved with the impressions of his contemplation, and he fully participated in the extraordinary effect produced by his magic skill. He had experienced all this a thousand times, and now how could his heart not beat again to hear the sounds and see those who had, so to speak, called him to life? For, after all, Music was and is his very life, and these Gipsy strains are the very soul of the land to which of all others they essentially and most properly belong—a Hungary or a Magyar festival without a Gipsy Band were neither Hungary nor a feast. The Gipsies and their music are to an Hungarian as it were second, an ideal Fatherland, in every emotion of their national existence.

And so, unquestionably, the greatest son that ne yet Hungary has ever produced, Franz Liszt, has erected to the race apparently the most degraded in the world—viz., the Gipsies—a monument which relates with touching fidelity what they really are, and what he has to thank them for. The description of his Hungarian Fatherland and of his beloved countrymen, then of the mode of life and thought of that ever wandering race, their mysterious origin and yet more mysterious preservation, the enigma of their moral state, if one may call it so, the breath of poetry which surrounds them—all these the reader should study for himself in the original French work, "The Gipsies and their Music in Hungary," in which nothing can compare with the gentle charity, the delicate observation, the intellectual perception and ethical estimation, and, lastly with the truly ideal and poetical illustration, with which it plainly demonstrated not only the right and reason to exist which belongs even to such a God and man forsaken race, but also that which a thousand other races may claim, at the same time it forms an equally beautiful monument to the heart and mind which the artist has here erected for himself.

Here is one passage in particular—viz., his visit to the Gipsies—which clearly shows the influence which their music had upon him. It forms a lovely picture, which reminds us of the well known story how a Salvator Rosa was the better enabled to study landscape, grouping, figures, colour and form in all the individuality of natural life during his sojourn with the band of robbers; for here we shall find again, painted in the brightest colours a picture of at least one of the many seeds and buds which, later on, grew as in the case of Liszt, into a mighty and living trunk. From these very children of Nature he acquired, at least the one indispensable factor of all art creation—viz., the perfect ingenuousness and thorough acquiescence in everything which he found them to be good to give.

(To be continued.)

* The original expression, "unsäglich glückliches Volk," is a particularly apt and happy one.—Ed. M.M.R.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

December 1878.

The fifth Concert Populaire produced Haydn's Surprise Symphony, *Les Erinnyes* by J. Massenet; Mendelssohn's Scotch Symphony, Beethoven's Sonata in C minor Op. 111, for piano alone, performed by M. Théodore Ritter; Mozart's Turkish Rondo (from piano sonata in A major) arranged for full orchestra.

The sixth concert consisted of Beethoven's symphony, *Eroica* (No. 3) and a composition by Rimski Korsakoff entitled *Sadko* a popular Russian legend (performed for the first time in these concerts). The legend runs thus:—In mid ocean, a magnetic power arrests the ship in which Sadko, a rich merchant of Novogorod, who is also a celebrated zither player, finds himself. Designed by fate, as an expiatory victim Sadko is precipitated overboard. Soon a mysterious current draws him to the bottom of the abyss, and to the door of the court of the sovereign genius of the sea, who is just celebrating the marriage of his daughter. Sadko receives orders to perform on the zither. The animated tones of the instrument agitates all round him—always more and more, and the ship vanishes to the simultaneous dance of the waves. Then Sadko breaks the cords of his zither, and the ocean becomes calm.

This legend was followed by Mozart's symphony in E flat, after which an andante con variazioni (Op. 47) for piano and violin by Beethoven, was performed by M. Theodore Ritter, and all the first violins. A scherzo for piano and orchestra by Litolff, was then played by M. Ritter, and the

concert concluded with Weber's "Invitation to the Valse," arranged for orchestra by Berlioz.

The seventh Concert Populaire consisted of Beethoven's symphony in A major (No. 8), and an Ave Maria of the eighteenth century by Righini (born at Bologna 1756) which was sung by Mlle. Maria Adler, also Schumann's music to Byron's *Manfred* viz., 1. Overture, 2. Entr'acte; 3. Rana des Vachers (solo for *cor anglais*, executed by M. Triebert); 4. Apparition de la fée des Alpes. Then, by request, a reproduction of the andante by Beethoven of the former concert, again executed by M. Ritter, and all the stringed instruments (none other than the andante of the Kreutzer Sonata). After which, M. Ritter played his two piano transcriptions of Bach's minuet, from *l'Arlésienne*. The concert concluded with the overture to *Sigurd*, by E. Reyer.

At the eighth concert, Haydn's symphony in B flat was given; a poème symphonique by M. C. Saint Saëns, entitled, *La jeunesse d'Hercule* an andante et tarantelle, by M. Lalo, for violin, was performed by the composer; then Berlioz's *Roméo et Juliette*, symphonie dramatique (of which we have spoken on former occasions), after which an "Air de Ballet de Prométhée," by Beethoven (the cello solo, executed by M. Vandergvechi), and in conclusion Weber's overture to *Euryanthe*.

The sixth and seventh concerts of the "Association Artistique" given at the Châtelet, under the direction of M. E. Colonne produced *Le Paradis Perdu*" (Drame oratorio couronné au concours musical de la ville de Paris); the words by Edouard Blau, music by Théodore Dubois. The *rôles* were distributed thus:—Adam, M. Furst; Eve, Mlle. Jenny Howe; Satan, M. Lauvem; the Archangel, Mlle. Sarah Bonheur; the sun, M. Séguin; Rebellious Angels — Uriel, M. Villaret, fils; Belial, M. Séguin; Moloch, M. Labarre. This composition is chiefly interesting because one is interested in the composer of it.

The eighth concert produced Beethoven's symphony in C minor (No. 5), *Danse Macabre* by M. Camille Saint-Saëns, (violin solo performed by M. C. Lelong) the prize composition by M. A. Brontin (of which we have spoken on a former occasion); *La Fille de Jephté* pièce lyrique (poem by Edouard Guinand); after which *Prélude de l'Africaine*, by Meyerbeer for all the stringed instruments, and in conclusion, J. Massenet's *Scènes Pittoresques*: 1. Marche; 2. Air de Ballet; 3. Angelus; 4. Fête bohême.

At the new Grand Opéra House *Polyeucte*, *Le Prophète*, *Robert le Diable* &c. have been given. At the Opéra Comique, *Mignon*, *l'Etoile du Nord*, *Le Pré aux Clercs*, *Les Diamants*, *Les Noces de Fernande*, *Surprise de l'Amour*, *Joëlle*, *La Reine Berthe*, *Galathée* &c. The large hall of the Conservatoire is soon to be enriched by a new organ from the celebrated house of Cavaillé-Coll. M. Gevaert, Director of the Conservatoire who, during the Exhibition, was president of the Jury of Musical Instruments (Class III.) has been promoted to the honour of Officer of the Legion of Honour.

On the 11th the "Association of Artist Musicians" gave Gounod's first mass, *Sti Cæcile* at the Church of Saint Eustache, with the co-operation of MM. Gailhard and Lalame. An overture, *In Memoriam*, by our own Dr. Sullivan, has been accepted by the Société des Concerts du Conservatoire. M. Bourgault-Ducoudray has commenced a series of lectures on the History of Music, at the Conservatoire.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

Leipzig, *December*, 1878.

The fifth Gewandhaus concert, on the 7th November, commenced with an orchestral novelty, the overture to Henrik Ibsen's Drama *Nordische Heerfahrt* by Emil Hartmann. The work was conducted by the composer himself, who had a *succès d'estime*. Herr Hartmann is deficient in inventive powers and originality. His instrumentation, however, is generally effective, with the exception—in this work, of one part of the introduction, where there is one unhappy combination of a harp with the deep brass instruments. The second piece of the evening, *Rhapsodie* (Fragment from Goethe's *Harzreise*) for alto solo, male chorus and orchestra, by Brahms, was likewise not calculated to please the audience. Frl. Louise Schärnack of Hamburg, sang the alto solo agreeably, but without sufficient expression. The composition itself does not appear to us to have been conceived at a happy moment. The introduction, more particularly impresses us with being laboured. This piece was followed by the A minor Concerto by Saint Saëns performed by Mme. Annette Essipoff, of St. Petersburg. She was most successful in the scherzo, although there was evidence of a certain carelessness in the technical treatment. The songs with which Frl. Scharnack next came forward, "Lied der Harfners, from Schubert's *Wilhelm Meister*, Ich glaubte die Schwalbe träumte schon," by Grädener and "Schöne Wiege meiner Leiden," by Schumann, showed off the fine qualities of this artist to great advantage. Each song elicited lively applause. Chopin's nocturne (in C minor) étude (in E major) and scherzo (in C sharp minor), played by Mme. Essipoff concluded the first part. Her rendering of these was so successful that she added Chopin's mazurka (in B major) in response to the recall. During the second part of the concert, the symphony in E flat major by Gade was excellently performed under Reinecke's direction.

At the ninth Gewandhaus concert, on the 14th of November, Haydn's *Creation* was performed. The soli were sung by Mme. Otto-Alvsleben, of Dresden, Herr Joseph von Witt, of Schwerin and Herr Stehr of Wiesbaden. A lucky star presides over this concert. The choruses were better than they usually are here, the orchestra lush and vigorous, the soli very good, and as for Mme. Otto-Alvsleben she sang excellently.

On Friday, the 22nd of November the "Riedel'sche Verein" organised a performance of Handel's *Messiah* in the St. Thomas Church which attracted a numerous audience. The rendering was such as to have satisfied the most exacting auditor. The soprano solo was assigned to Frl. Fillunger of Frankfurt on Main. This highly talented artist enlisted universal sympathy by her fine and spirited singing and her flexible and metallic voice. Frl. Löwy (the alto singer of our theatre) equally distinguished herself by her fine quality of tone and skilful rendering. Our local tenor, Herr Walter Pelke—sufficiently known as an intelligent singer—executed his task in a praiseworthy manner, whilst Herr Dekarli of Dresden (bass), left on unfinished. The choruses had been excellently studied and were sung with assuring precision, impetus, and vigour.

The second Chamber-music concert, on the 23rd of November, produced, in addition to Haydn's string-quartett (C major Op. 33) and Beethoven's F major quartett (Op. 59) an interesting novelty quintett for stringed instruments (C minor, Op. 16), by Hermann Goetz. This composer, who unfortunately died so young had in a very short time gained great reputation by his two operas, *Der Widerspenstigen Zähmung* (The Taming of the Shrew) and *Francisca von Rimini*. The first of these operas is constantly on the repertoires of our musical theatres, and a symphony of his has also become well known. The quintett was looked forward to with much interest. It is throughout noble in its aims, and all the movements please by their distinguished invention. We shall class it with those works which we one hear repeated with pleasure. The different movements are andante sostenuto, allegro con fuoco, andante con moto, allegro moderato, and allegro vivace. Herr Kapellmeister Reinecke played the piano part with great vigour, supported by Messrs. Schradieck, Thilmer, Schröder, Haubold and Schwalbe.

The seventh Gewandhaus concert, on the 28th of November, again saw the production of two novelties.—"Liebes-novelle," for stringed orchestra and harp by Arnold Krug, and an aria from the opera *Aennchen von Tharau* by Heinrich Hofmann. Krug's work is very pretty and graceful with a slight leaning, however, towards the styles of Schumann and Wagner. The work consists of 1. Erstes Begegnen (First Meeting); 2. Liebeswerben (Courting); and, 3. Geständniss und Trennung (Confession and Separation). The last movement introduces the German popular song, "Mein's denn, mein's denn mein Städtle hinaus," with pretty contrapuntal working. The aria by Hofmann (sung by the opera-singer Herr Paul Bulss, of Dresden) is a cleverly worked composition. Herr Bulss, who possesses phenomenal vocal means, made it successful. In addition to this he sang three other songs, of which the first

two, "Um Mitternacht," by Wüllner, and "Neig' schöne Knospe Dich zu mir," by Ludwig Hartmann, had better remained unheard. Hartmann's song appeared to us very trivial indeed. The third song, Schumann's "Ich grolle nicht," was encored. Miss Helen Hopekirk, of Edinburgh, recently a pupil of the Conservatorium, was the second soloist of the evening. This young lady was already known to us as an artist of no ordinary merit. At this concert, however, she seemed somewhat nervous. She played Chopin's F minor concerto and the larghetto from the concerto by Henselt. Schumann's C minor symphony formed the second part of the concert, and was brilliantly and delicately executed.

On Saturday the 30th of November a concert was given at the Gewandhaus by the Heckmann Quartett in co-operation with Frl. Nina Scarbro, of Naples, and Herr Edvard Grieg, of Christiania. The programme contained exclusively compositions by the last named gentleman. It ran as follows:—Sonata in G major, Op. 13, for pianoforte and violin; songs, "Die Prinzessin" and "Dem Ruth ist gut;" piano pieces, "Auf dem Bergen," "Albumblatt," "Humoreske" and "Norwegischer Bauerntanz;" songs, "Ich liebe Dich," "Mutterschmerz," and "Waldwanderung;" string quartett (MS.). We will say that the Heckmann Quartett appeared excellent, that Herr Grieg plays capitally, and that Frl. Scarbro does not sing at all badly. With regard to the compositions, it seems to us that Grieg has talent, but mars it by effectation. All the pieces on the programme strongly bear the character of the Scandinavian Volks Melody hardly enlivened by the "Springdans." Grieg's longer movements want logical development; mosaic-like, he joins short movements together, but never seems able to enlarge and concentrate his ideas. It is to be deplored that he has not cultivated his undeniable talent by constant application and severe self-criticism.

We must not forget to mention that the "Euterpe" commenced its usual activity with strong encouragement from the public. The following artists have already appeared:—Frl. Marie Krebs (concerto by Brahms); Herr Concertmeister Wirth, of Berlin (second concerto by Bruch); Frl. Redecker (aria by Handel, songs by Jensen, Henschel, and Brahms), and Frl. Anna Mehlig (E minor concerto by Rubinstein). The most prominent orchestral performances were Beethoven's A major symphony, Volkmann's overture to *Richard III*, and Brahms's second symphony.

MUSIC IN BERLIN

December, 1878.

ALTHOUGH perhaps somewhat satiated with the vast amount of enjoyment which has been provided for us, we must look back upon the first half of our musical season with pleasure and satisfaction. The month of November brought us the most distinguished artists, so that the musical gourmand could thoroughly appease his appetite. The most sensational event was the appearance of Mme. Adelina Patti; and it is not from *politesse* that I give this lady the precedence, for it belongs to her by right, nor will I attempt to describe her singing; her acting, or her personal appearance, indeed were my pen directed by the very loftiest inspiration, it would still be only an attempt. It will be enough for me merely to announce to you that A. Patti has sung, and achieved a most brilliant and unheard of success. Next to Mme. Patti, Sarasate is the declared favourite of our musical public. He has played twice, and with his magic power has captivated his hearers. I will now proceed to put upon the register the concerts we have had during the last four weeks, since the 15th of November. On that day Herr Strauss and his colleagues opened the first series of their Quartett Soirées. At the first concert besides Beethoven's stringed quartett in F (Op. 18) and one of Haydn's, a new work was performed for the first time, namely a pianoforte quartett of Xaver Scharwenka, but as I have resolved never to criticise the works of the last-named composer I will only state that the quartett in question met with a favourable reception from the public, and, with one or two exceptions, from the distinguished local critics.

The eminent artists, Herren Brüll and Henschel, who have already achieved a reputation in your island, gave two well attended concerts, the former playing with great and masterly power pieces of Weber, Schumann, Mendelssohn and Liszt, together with sundry smaller pieces of his own composition. Herr Henschel sang several songs of Schumann, Schubert, Rubinstein, &c. This distinguished artist is perhaps the best musician among singers, or if you prefer it, the best singer among musicians. He gave us a "Serbisches Liederspiel," composed by himself which must be considered equal to the best compositions of that kind.

Herr Gustav Hollaender the violinist, in combination with the eminent singer Fräulein A. Kirchstein, gave a concert on the 28th November in the hall of the Singakademie, which was unusually well attended. This exquisite performer, a pupil of Joachim, gave us Mendelssohn's concerto in E minor and several small violin pieces of the most varied character proving himself to be both in execution and interpretation, one of our most prominent masters of the violin. Fräulein Kirchstein sang the aria, "Hear ye, Israel!" from Mendelssohn's *Elijah*, and some songs of Jensen, Brahms, Rubinstein, and Hollaender, with exquisite voice and perfect execution. A new trio, Op. 45, of Xaver Scharwenka was also performed, in which, besides the author, Herr Grunfeld (violoncello), took an active part.

On the 30th November our "Master" Joachim brought his wonderfully trained orchestra into play, and on this occasion, as in fact it always does, this "chosen band" gave us an intellectual treat. In Herr Graben, who played Schumann's concerto in A minor, we were happy in making the acquaintance of a finished player, educated in the classical school, who was able to handle his instrument with fine energy and intelligence. On the 1st of December Herr R. Hartmann introduced himself to the Berlin public in the manifold character of composer, pianoforte-player, singer, conductor and poet. The most exacting audience could not desire more! If this gentleman would only concentrate his talents a little more it would be an advantage to him and to others. He seeking to attain such versatility, he splinters up his powers too much, still one must give him the credit due to his perseverance. Fräulein Anna Mehlig gave a concert in the Singakademie this year also, namely, on the 3rd of December. Unquestionably Fräulein Mehlig takes the first rank among her young colleagues. Her execution exhibits classic perfection and ease combined with great warmth of expression.

Herr Alfred Grünfeld (pianist from Vienna) enjoyed a capital reception. This doughty young artist commands great execution, plays with much impetuosity and dash, and is at the same time a skilful musician, of which a free fantasia on subjects taken from *Lohengrin* and *Tannhäuser* and performed in the concert hall, gave ample evidence. He was supported by his brother, Heinrich, who belongs to our best and most popular violoncello players.

In conclusion I would mention the third soirée of Chamber Music of Messrs. Barth, De Ahna and Hausmann, in which two pieces, new to Berlin, were performed. Brahms' pianoforte quartett in C minor, and a violin suite in G minor by Raff. The first named composition ranks among the best productions of that great composer. Grand in conception, it is made equally effective from its peculiar melodies as from its harmony, and its free contrapuntal treatment of the instruments. The violin suite of Raff is a grateful piece; the melodic figures float past our ears in a graceful and charming manner, and Herr de Ahna, who has been the means of bringing this exquisite composition to our notice, deserves our most hearty thanks for the charming manner in which he conducted the performance.

XAVER SCHARWENKA.

MUSIC IN VIENNA

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Dec* 12*th*, 1878.

THE Philharmonic Society not being able to accommodate all its musical friends before-hand commenced a new series of concerts by subscription, to take place after two concerts of the preliminary course. These concerts included in the programmes repetitions of such compositions as pleased most on their first hearing. On the second concert we heard Schubert's

Funeral March (Eb minor) transcribed for orchestra by Liszt, a praeludium minuet, and fugue for string orchestra, by Reinhold; a violoncello concerto, by Molique; and the No. 1 symphony by Schumann. Reinhold's composition was new, and pleased many much; in its unassuming style it may be regarded as the step to a higher and deeper inspiration. Herr di Munck from Weimar is known as a perfect virtuoso, but at his playing that time did not diminish his reputation. At the first concert "Nunc Folge," of the Philharmonic, a repetition of the last mentioned praeludium, andante, and gavotte by Bach (arranged for string orchestra by Bachaub) and the aforesaid symphony by Schumann, together with Beethoven's Coriolan overture and Spohr's violin concerto, No. 8, nicely performed by Herr Concertmeister Grün. The third concert opened with Volkmann's overture *Richard III.*, a fine caprice by H. Graedener, Rubinstein's concerto in G, and the symphony No. 2 by Beethoven—forming the rest of the programme. Mme. Benois, from St. Petersburg, performed the concerto for the first time here, and was rewarded with a splendid reception. She is a pupil of Leschetizky, and does honour to her master. For the next concert we are promised the first symphony by Brahms, played for the first time by the Philharmonic Society. The second Gesellschaft concert had the following programme: Overture to the opera, *Der Barbier von Bagdad* by Cornelius, motett for chorus alone, by Brahms (new, first performance), Handel's Funeral Anthem "When the ear heard him." Between the two choruses Schubert's "Wanderer Fantaisie" (the orchestra by Liszt) was to have been given. Herr Brassin, who was to perform it, left us in St. Petersburg his substitute, Herr Brettner, likewise became so unwell at the rehearsal that he was obliged to abandon his playing. The choice then fell on Mme. Benois, who, however, chose an unsuited composition for the day—I mean "Hungarian Rhapsody" F sharp minor. Handel's Funeral Anthem, performed December 17th 1737 in the chapel of Henry VII., at the funeral of Queen Caroline, was heard for the first time in these concerts. It was shortened by omitting the chorus (part of No. 3), "She delivered the poor that cried" and (No. 7) 'They shall receive a glorious kingdom." There was left however enough for the hearers to admire the sublimity, the majesty of a wonderful work which no time can destroy. The new motett by Brahms Op. 74, No. 2 (just published by Simrock) made a less deep impression. It is in the style of Praetorius, and more fitted for the church than for the concert room. In it deep feeling and majestic calm it even surpasses the Requiem of the same composer. There is a fine wealth of expression in the first chorus. "Wherefore hath the light been given to the heart sorrowful;" the "Wherefore" at the end of the phrase being repeated in answering phrases. Then the latter movement "Let us lift up our heart" with the skilful writing of the voices, and so on to the end. The choral "With joy I'll lay me down to die," ends the motett, which is one of the most noble songs of our time.

To the delight of all friends of chamber music, Herr Hellmesberger, though he is Hof Kapellmeister, has recommenced his quartett evenings, and the great number of visitors and patrons present gave the best answer for the necessity of the enterprise. Hellmesberger is playing better than ever, and he and his co-operators, Hellmesberger jun., Bachrich, and Hamer form an *ensemble* not to be surpassed. At these evenings we have heard the quartetts, Schubert in G, Brahms in A minor (second performance), Beethoven in F Op. 135, the quintett in Eb Op. 4, by the latter, a piano trio, by Zelinka, and a piano quartetto by Goldmark. Of the trio, heard for the first time, and well performed by Herr Professor Epstein, the second movement pleased most, yet on the wholeit is a clever composition. Goldmark's quintetto is new and charming throughout. It is fresh in invention and in development, and will certainly please anywhere. Every movement is interesting and the applause which followed each portion was warm and unanimous. At the end—the composer and the clever pianist, Herr Professor Door—were recalled several times. Another quartett-soirée, with Herr Concertmeister Grün at the first violin, has just inaugurated a short series of three evenings; of these I hope to speak next time.

Siegfried and all its troubles being over, the Hofoper produced an almost forgotten opera, *Die Sicilianische Vesper*, by Verdi, not performed since 1858, and therefore quite a novelty for many. The result was the same as twenty years ago; the opera did not please, though it was ornamented by a beautiful ballet called "The Four Seasons," in which a splendid *mise-en-scène* regarded the eye. The *rôle* of Helene was sung by Mdlle. Angeri with much care, for her farewell until May next, when her engagement will begin. Mdlle. Grossi, from the Hoftheater, in Berlin, will appear early in January; a third singer Mdlle. Bianchi, from Carlsruhe, delighting us in the meantime. At the rehearsal she pleased so much that her engagement was settled on the spot. And so we shall have the long missed fioriture singer to commence in 1880. Being however four months free, by the terms of her engagement, Mdlle. Bianchi will sing in the interval twice as Gast. The result of her first appearance as Amina, on Sunday last, was, as might be expected, infinite applause and recalls; the whole audience quite le ravissant. Voice, scale singing, staccato trills, pronunciation, acting, personal appearance—all were praised—in short Mdlle. Bianchi won the hearts of all. She is to repeat the same *rôle* to-morrow, and afterwards will sing in *Dinorah* and some other operas. The performances of *Siegfried* were given at ever-widening intervals, the number of visitors becoming smaller on every evening. The last performance will be next week—when Herr Jäger will leave Vienna, coming back in January to sing in the *Götterdämmerung*. Twice he tried to sing other *rôles* but Rentl as well as Joseph showed that arm singing is not his *métier*. On both evenings the house was extremely empty. The applause very poor. Among the operas performed during the last four weeks we have had *Die Königin von Saba* by Goldmark, it is the thirty-third representation of that opera. *Philemon und Baucis* has been laid aside because Herr Walter and Frau Ehnn are requiring in their ordinary leave of absence. The performance of the *Götterdämmerung* is now fixed in February next. That drama over the repertoire will become I hope, more regular and less spasmodic. I had almost forgotten to mention Frau Pauline Lucca, who performed Selika for the benefit of the Pensions Fund, giving her services freely and generously after the usual manner of this amiable artiste.

Operas performed from November 12th to December 12th:—*Philemon und Baucis* (twice), *Siegfried* (four times); *Romeo und Julia Aida, Hugenotten, Sicilianische Vesper* (four times); *Afrikanerin, Königin von Saba, Robert der Teufel, Fliegende Holländer, Rienzi, Die Jüdin, Die Nachtwandlerin* (twice); *Freischütz, Josef und seine Brüder*.

Reviews.

Cinderella (Aschenbrödel). By Hermann Francke. Set to Music by Franz Abt. Op. 545. London: Augener & Co.

The present version of the famous story of Cinderella is that popular in Germany. It differs considerably from the legend familiar to English children. The basis of the story is the same. A poor neglected child derided by her proud and unfeeling sisters, and made to drudge in household work too undignified for the meanest hireling in her father's home. The sisters are invited to a ball, which the prince of the kingdom gives in order that he may become personally acquainted with the many young ladies of position in his father's realm, and if the fancy strikes him to find among them all the one whom he should seek to make his princess. Poor Cinderella is left at home to dream of happiness which she thinks is too far removed from her. She goes to the ball being helped to appear in a manner befitting her beauty, not by a fairy godmother, as in our story, but by a beautiful snow-white bird, whose home is in the hazel tree she has planted over her dear mother's grave. This bird has fairy, and Cinderella, when her sisters in a jesting manner mix a number of lentils with the ashes of the grate, and tell her that if she can separate them within an hour she may go to the ball, the poor young maiden appeals to the birdlets, who help her

to accomplish this task, and also to finish all her other work. She then addresses her angel mother —

"'Oh mother dear! I come to thee
To ask a favour: let me be
A guest at the royal ball to-night.'"

Prompted by the suggestion made by the white bird, "Cinderella, full of glee" addressed the fairy hazel-tree :—

"'Dear tree, from out thy verdant bower
Thy choicest treasures o'er me shower!
Let robe of fairest fabric made,
With gold and silver overlaid,
Surround my form, that I may seem
More fair than nymph in poet's dream;
Let crystal slippers deck my feet.
And now, my toilet is complete,
Our glorious rose is crown my head!'
E'en as she spake each gift was there."

She is borne to the palace by fairy hands, and the prince immediately falls in love with her pale beauty. She departs at midnight, leaving one of her crystal shoes behind in her haste. The prince declares that he will wed only the maiden whom the shoe fits. In turn it is claimed by the two unkind sisters, one of whom cuts off her toe, the other severs her heel from the foot to make the slipper go on. The fairy doves whisper in the ear of the prince as each in turn presents herself —

"'Oh, prince! take heed of what you do,
See, see! there's blood upon the shoe!'"

And each is dismissed with disgrace. The right owner is ultimately found, and all ends well as it should end, happily.

The translation of Planché's poem is capitally done by Mr. Lewis Novra, as may be gathered from the few examples quoted above. The music has been set to portions of the poem only, the narrative being arranged so as to be recited, and form the connecting links of the chain of the story, the several musical numbers standing as so many bright and sparkling gems, polished and set in Franz Abt's most agreeable style. It is written for equal voices; boys or females might perform it. There are nine numbers, the first a prologue, a bloom of angels with a solo for an alto voice partly giving the narrative. The second, a duet for soprano and alto—Cinderella and the white bird, a delicious melody, as graceful as it is sweet. The third number is a trio for the wicked sisters and Cinderella, in which the contrast of personal character is most cleverly expressed with considerable dramatic power. The fourth is Cinderella's song, in which she is picturing to herself the happiness her sisters are enjoying; and while in imagination she is indulging in the pleasures of the dance she checks her gaiety to think of her dear lost mother. The fifth is a chorus with soprano solo, supposed to be sung by the birds and Cinderella while all are at work fulfilling the task imposed upon the neglected maid by her thoughtless and unkind sisters. The voice part and the accompaniment to the solo are made to imitate the whirr of wings and the cooing of doves in a very clever fashion, so that this number will probably be particularly pleasing to the younger listeners. The sixth number is a pretty ballad for the white bird (contralto voice). The seventh supposes the audience to be present at the king's *fête*. The voices, partly in unison, singing a chorus descriptive of the object of the gathering. The waltz movement in this chorus is particularly fascinating. The prince in a solo laments the flight of her who has in so extraordinary a manner charmed him, and the chorus resumes their refrain. The finale is another chorus, with a solo for the white bird comforting poor Cinderella, and expressive of the joy of the courtiers at the choice of the queen.

The whole of the music is delightfully fresh and melodious; the passages for the voices are remarkably easy to sing, and being all written within a comparatively limited compass, will not prove to be beyond the reach of ordinary voices. As a pleasing addition to those works designed to be available for places where mixed voices are unattainable it ought to receive a most hearty welcome, as well for the interesting way in which the story is told as for the charming style in which the music is written.

Suite de Pièces. By H. WALMISLEY LITTLE. London: Ashdown & Parry.

THE five movements which compose this suite are a prelude, a sarabande, a gavotte, a minuet, and a bourrée. The first is a clever piece of writing, in which the device of imitation gives it the character of the Sebastian suite, with an additional recommendation of more modern colour. It is well conceived and spiritedly written, as is also the second movement, the sarabande. There is a spontaneous character in the melody and the treatment which is partly plaintive, the themes are well maintained, and the harmonies especially piquant. The melody of the gavotte is less original, having become common property by frequent use as well for songs, for dances, and in fugal subjects for services and anthems. Nevertheless the expansion of the theme is good and ably done. The minuet is stirring and tuneful, the trio being especially well written. The bourrée, the final movement many will consider the best of the set and they may not be far wrong. The whole composition is most agreeable and shows that Mr. Little is a musician who, being of great promise, must be careful to redeem that promise by his future works. If he is always as earnest as he appears in this "Suite," and as modest as all good men ought to be, there will be little fear that he will not adorn the ranks of the profession to which he belongs.

Un Cahier de Valses, pour Piano, Op. 145. *First Sonatina*, Op. 146. By STEPHEN HELLER. London: Forsyth Brothers.

THE nine valses are beautiful and graceful examples of writing, simple in their construction, valuable in their object, and as pieces for study have the added advantage of marked fingering by no less experienced hand than that of Mr. Charles Hallé. The "First Sonatina" is no less interesting or valuable as easy and pleasing work for pianoforte students, intended to familiarise them with the form and shape of the classical sonata and the variety of style of work usually introduced; it is like useful as an exercise in passage playing as in the opportunity it affords for the acquisition of steady time-playing. Like as he has done to the valses, Mr. Hallé has carefully revised or added the fingering, and so made the "Sonatina" valuable as an educational piece.

Le Pavonne; Marche Hongroise; and *Ballade.* Three Pianoforte Pieces, by SYDNEY SMITH. London: Ashdown & Parry.

IT is impossible to read carefully and between the lines of any one of Mr. Sydney Smith's compositions without being struck with the definite character and musicianly quality of the work done, however light or ephemeral the subject may be. This is particularly the case with the pieces now under notice, especially with the first which although dealing with a theme which is all rhythm, as a *morceau militaire* should be, is nevertheless not all dependent for its effect upon the rhythm alone. It is set as in a pianoforte duet, and each player has work to do which will keep alive the attention and engage the sympathies. In the "Marche Hongroise" the pianoforte solo he has caught in a happy style the prevailing character of Hungarian melody and form so that had the work been signed with a *Czech* cognomen, there would have been some difficulty in disproving it to be a genuine production. The "Ballade" though not exactly in the style of Chopin—yet is distinctly *Chopinesque* with a certain grace of originality which gives it a distinctiveness all its own.

Fairy Flowers. Brilliant Waltz for the Pianoforte. By G. LANGE. London: Augener & Co.

AN elegant piece of writing, possessing all the qualities which are expected in modern pianoforte pieces not necessarily intended for terpsichorean purposes alone, but also designed to serve as drawing-room or concert pieces, and to act as a vehicle for the exhibition of the taste, power and expression of the player. There is, it is true, comparatively little work for the left hand, beyond

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that which is required for an accompaniment, but a knowledge of this fact will probably help its use. As a melodious, fascinating, and withal effective piece, it deserves to secure an extensive patronage. The waltz is a good one, and fully justifies the description as set forth in the title-page, namely that of being "brilliant."

Harmonium Duets. No. 14. *Taming of the Shrew.* By HERMANN GOETZ. Arranged by JOSEF LÖW. London: Augener & Co.

THE arrangement which forms the latest addition to this most admirable and valuable series of pianoforte and harmonium duets, includes the choice of the charming melodies with which the opera abounds, set forth in a form well calculated to be thoroughly effective. The various qualities of tone is well provided for; the passages given to the respective instruments are such as produce the best result either individually or collectively—that is to say, in proportion as each instrument has for the time prominent speech. The well known skill of the arranger as shown in the many works, as well as in this collection as to others from his pen, has enabled him to produce in this instance a piece of work alike commendable for its artistic worth and for the interest imparted to the music so cleverly planed out for the instruction and pleasure of harmonium and pianoforte players.

Gavotte Album. Arranged for Piano and Violin. By FR. HERMANN. London: Augener & Co.

THE selection from Pauer's well known "Gavotte Album" which Herr Hermann has made, comprises ten of the most popular and melodious of the series—namely the old French Gavotte one by Jean Baptiste Loullet, two by François Couperin, one by Rameau from the opera ballet "Le Temple de la Gloire," two by S. Bach, one by G. F. Handel, one by C. W. Gluck, and one by J. C. Bach. All these are arranged as duets for violin and piano in such an easy form that the veriest beginners can perform them. The simplicity with which they may be said to be clothed in no way robs any one of them of the charm of their naturally melodious effect, but on the contrary serves considerably to heighten their beauties, and also tends greatly to make them as welcome as such works should be to all those who desire to be possessed of the means to secure to themselves a special gratification in the performance of particularly agreeable examples of these elegant relics of the musical mind of many of the greatest masters in music belonging to a past age.

"I am well pleased" (116th Psalm). By HENRY HILES, Mus. D. Oxon. London: Novello & Co.

THE setting of this beautiful Psalm has been done by Dr. Hiles in a truly masterly fashion; the accent upon the words of the opening solo—the Psalm is for a tenor voice and chorus—is as perfect as the most eloquent speech; while the melody is easy, graceful and natural, and the harmonies spontaneous and musically. The chorus "Gracious and righteous," with its inner accompaniment suggestive of violoncello writing is such as would be a real pleasure to sing or to play. The character of the passage in imitation, "I was in misery" is enlivened in its expressiveness by the independence of the accompaniment, and the whole of this movement is most ably written. When again the tenor voice enters the joyous gratitude which the words imply—"I will walk before the Lord," in set down in a manner which imparts an agreeable sense of the qualities of an earnest musician influenced by a strong religious inspiration—and the final chorus with its brilliantly written fugal passages in which the subject is imitated by inversion, and in which the movement is made like the song of hearty thanksgiving all tend to show that this work written for a local commemoration festival, is worthy of becoming generally and extensively known beyond the area for which it was originally designed.

The Glee and Choral Library. London: Ashdown & Parry.

UNDER this general title is a well-printed and thoroughly legible form and issued at a very moderate cost, the amateur of vocal music may become possessed of many gems of part writing, some known already, others deserving of becoming well known. Among the latter class, those recently published, are "A Maiden I love dearly" by Dr. Macfarren; "The Captive to his Bird," by J. Blumenthal; and "A little Farm well tilled," by J. Hook. Belonging to the former category are Bishop's "Come thou Monarch," "Bright Orb" and "What shall he have who killed the Deer?"—pieces of part writing which age cannot obliterate nor custom stale the observance."

Glamour. Song, by ALEX. S. DEAUMONT. London: Augener & Co.

THE words of this song, of more than the usual excellence found in modern ballads, are by Lady Charlotte Elliot. The music is good, in every way worthy of the words and of the talents of the composer.

Kind Words, There is a Reaper, These Charms of Life, It is not always May. Four Duets or Two part Songs, by CIRO PINSUTI. London: Ashdown & Parry.

SIGNOR PINSUTI has probably experienced the difficulty of finding vocal duets for the purposes of teaching and for delightful recreation, and has in the present publications endeavoured to supply the deficiency. Whatever may be said about the duets as musical compositions, whether they be of a high or of a low order of art, it boots not now to stay and examine too closely, for the design and intention are too good and too earnest to merit a desire to be too critical. They minister to a distinct want, and if they are not remarkably original in either tone or treatment, and if we need not be offered against the pleasing shape in which they appear, as the purpose for which they are designed. They are such and all well laid out for the voices; the compass is not too extensive, and the melodies are sweet and successive, so that no difficulty ought to arise either as to their performance or as to their reception.

Christmas Carols, New and Old. (Third Series.) The Words edited by the Rev. H. R. BRAMLEY, M.A. the Music edited by Dr. STAINER. London: Novello & Co.

IT speaks well of the popular love for a carol when it is found expedient to compile and publish a third series for Christmas from such competent hands as those of the editors of words and music. It does not, however, say much for the research displayed when it is found desirable to include in the series sixteen new carols by modern writers, and only eight old ones, and one of these, "I saw three ships," not the most popular one and neither "The Holy Well" nor "The Angel Gabriel" is quite correct as used in many parts of the counties from whence they have been and to have been brought. Of the new carols, the best by many degrees are those by A. H. Brown who seems to have a double portion of the spirit of the old carol writers laid upon him. Some of the tunes by those who bear high names in musical circles are exceedingly weak if not childish as may be instanced in the case of Nos. 49, 60, 63, 65 and 68 in this third series. It is true that the older carols have like faults, but their shortcomings are condoned by their antiquity or familiar associations. It is hardly likely that any of the new carols will ever attain the qualifications of the old ditties with which they are connected in the present collection.

On the Instruction of the Piano. By FÉLIX LE COUPPEY. Translated by ELISABETH MARY EWEN. London: Forsyth Brothers.

A VERY commendable translation of a very useful book which abounds in good advice especially valuable to teachers as well as to learners of the instrument. There is a genial style in the

writing which the Translator has happily caught, having been the pupil of the author. The temptation to quote some of the good hints in the little volume must be resisted, otherwise there will be a power raised up which will be hard to evade namely, to quote the whole work. Our counsel to our readers is, therefore, brief and emphatic. Buy the work for yourselves, it is certain to be a profitable investment.

Musical Form. By JOHN CROWEN. London: Tonic Sol-fa Agency.

The plan upon which this, the Book 3 of a series relating to "Musical Theory" is based appears more laudable than the details of the execution. The illustrations are copious, and are printed in the Tonic Sol-fa and the established notations, so as to be available for musical students using or accustomed to both or either style of writing. Many of the examples are happy, some are not. For instance, there are very few who will consider Clarke Whitfield's "In Jewry is God known," as a model of the anthem form; and there are many who will wonder why "Blow, blow thou winter wind," by Stevens, should have been selected as a fair example of the English glee. The form which is here called the "Haydn form" will be recognised as being not peculiar to that writer having been employed before his time. Some of the remarks about hymn tunes are good and instructive but more than one of the melodies are wrongly noted down, so that the accents is "driven off." In speaking of musical expression, and in the "examples of emotional development," although a great amount of amusing nonsense is talked, unworthy of the dignity of the subject—of the earnestness and good intention of the writer, it nevertheless serves to relieve the tedium of a dry subject and to show that the most abstruse theme has for some minds a lighter and a humorous side.

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Ballet*), "Freischütz," Fantasia (*Le Nonne da Figaro*), 'Reminiscence;' (*F. Panlusi*), "Regret" Song; (*J. E. Cahn*) Op. 93; (*F. Davenport*) Op. 3; (*G. J. van Eyken*), "Three Short Pieces;" (*M. E. Foster*), "Only a Broken Doll," Song; (*M. L. Gordon*), 'Ah! Sheelah," Song; (*F. Guerini*) "A Fine Day," "The First Swallow," "The Fountain," "The Kiss," "The Rose and the Thorn," "The Young Rose," Songs; (*C. Hoare*), 'It is not always May," Duet; (*G. Hunckel*), 'Kein Feuer keine Kohle," Song; "O hush thee my Babie," Lullaby (*F. Hiller*), Op. 176 (*B. Hollander*), "Ah, si vous savez," "Thou standest near," "Tresor Tad": "Tu me demandes, mouse," Songs; (*A. Rowland*), 'Barcarolle," (*J. Schönbach*) "A Tryst with Death," 'Sleep, Darling, sleep," Songs; (*F. Westlake*), 'Episodes;' (*M. White*), 'There was a King," Ballad.—MACPHERSON, SIMPSON & Co., Dundee: (*J. Farrow*) Chant de Soir," Impromptu, "The Peppet's Gavotte."—METZLER & Co.: (*J. E. Richardson*) 16 soft Organ Voluntaries.—A. MOORE: "Sonata," in e flat.—C. E. MILLER: "Introit, Agnus Dei," &c.—MOUZER & SON: (*C. Felce*), "The Days that are Dead," Song; (*H. Pontet*) "I cannot weave" Song.—NEUMEYER & Co.: (*L. Martens*), "Berlin Congress Polka;" (*C. Zoeller*), Idyll," "Springtime," Song.—NEVELD, EWER, & Co.: (*R. Brown-Borthwick*), "Twelve Kynes," "Two Xmas Carols:" (*W. Greenwood*) "Seven Hymn Tunes;" (*J. L. Hatton*), "Songs for Sailors," (*J. Higgs*) "Fugue;" (*S. Jeromey*), 'Sweet Hope that singest," Song; (*A. King*), "Serenade," for Four Voices (*H. Lahee*) "The Sleeping Beauty" Cantata; (*E. Prout*), "Musical Form;" (*E. Prout*) "Instrumentation;" (*Ch. Salaman*), "Sweet have the Roses," Song; (*J. J. Simpson*) "I will extol Thee, my God" Anthem (*W. Spark*), 'The Organist's Quarterly Journal, Part 39, Vol. V. (*E. P. Stewart*), 'A Morning and Evening Service," 'My Father" a Home Song (*S. S. Stratton*), Christabel," Glee; "Evening by the Sea," Reverie, 'Gondolier's Song," Barcarolle; "The Woodman," Song (*E. A. Sydenham*), "Hearken unto my voice, O Lord" Anthem.—PATERSON & SONS, Edinburgh: (*F. Bates*), "Echoes," Songs; (*A. Cumo*) 'Flora Macdonald's Lament," arr.; "The Last of Loch Linne," Song; "The March of the Cameron Men" Transcription; (*E. R. Dibdin*), "A Highland Parting," Song; (*F. Hamel*), "The Mermaid," Song; (*J. Kiernan*) "Male Songs," No. 1; (*A. Lazarus*), "Cramer's View," Song; (*J. R. Perry*), 'Melon Waltz" (*R. Schumann*) "Traumerei und Warum," arr. by O. Schweitzer; (*O. Steinbach*), "The One o'Clock Galop;" (*C. Zoll*) "The Flowers of Edinburgh," Piece.—F. PITMAN (*D. Colville*) "The Choral Primer."—W. REEVES: (*W. C. A. Sleat*), "Organs and Organists;" (*A. Singer*), "Advice to Singers."—Trinity College, London, Calendar, 1878-9.—(*S. Wesley*) "Letters referring to the Works of J. S. Bach."—SIMPSON & Co.: (*J. A. Cuthbert*), 'The Hymns of England, Part Song the same, in Tonic Sol-Fa Notation;" (*F. Tozer*), "A Short and Easy Setting of the Te Deum and 'Jubilate'."—TOWNSEND, THOMSON & GUNN, Edinburgh: (*G. J. Ferrier*) "Love and Hope" Ballad.—THURGATE & SONS: (*F. A. Hoffmann*) "Voice," and "The Art of Singing."—WEEKES & Co.: (*F. Arnold*), "Postlude Piece;" (*J. C. Bach*) "Concertos," (*H. Bishop*), 'The Brigade will advance," Song; (*H. J. Edwards*) "The Day of Life" Song; (*W. Hunt*) "Original Voluntaries" Book 21; (*J. Hodgson*), "Melody;" (*C. W. Murphy*) "Three select Pieces for the Organ;" (*H. G. Trembath*) "Andantino," in G, for Organ; "Hercules," a March, for Organ.—B. WILLIAMS: (*W. A. Gould*), 'Tunes to Popular Hymns.—] WILLIAMS: (*H. K. Lewis*) 'Would you like to see your Oldest Friend," Four-part Song.—WITT & Co.: (*H. Fliege*) Op. 141; (*R. Fuchs*) Op. 5; (*H. Hofmann*), Op. 2, Nos. 1, 2; Op. 11, Nos. 1, 2; Op. 19, "Albion" Two Books; "New Hungarian Dances," Books 3 and 4, as Solos; "Silhouettes from Hungary," for Violin and Piano; (*J. Low*) Op. 170; (*C. Reinecke*), Mailied Song; (*J. H. Sprange*), "Aubade pour Piano."

Concerts.

CRYSTAL PALACE.

MR CHARLES HALLÉ played at the concert given on November 23rd, a new concerto by Rheinberger, Op. 94, in the key of A flat, never before heard in England. The work consists of three movements—(1) moderato, (2) adagio pastoso (3) allegro energico. The first is in the correct orthodox form and contains some fine writing for the pianoforte, which Mr. Hallé did his best to present to his hearers in a truly acceptable style. The second movement the most satisfactory as it is the most beautiful in the whole work, has some charming melody somewhat new in the extent of its intervals, but exceedingly fascinating in its effect upon the mind and ear. The last movement is the most artificial, and while containing much that delights the *connoisseur* has too few concessions to that principle of popularity which is calculated to secure a welcome for this work among the many. The scoring is most beautifully done, but the opportunity for the solo instrument is rather less liberal than is customary in works of this kind. As it was Mr. Hallé played it right well as he did also the three gavottes by Bach—(1) in A minor (2) in B minor (3) in G minor—for which pieces were assigned to the latter part of the programme.

Other novelties were introduced upon this occasion, namely a symphony in C minor by Haydn (No. 2 of Pieter Riedermann's new edition), and a divertissement from *Les Erinnyes* by Massenet. The symphony is one of those graceful conceptions which elevate the soul of the hearer by its grace, fancy and shapeliness. It is said to be an early work, at all events it is a most interesting one which will never fail to find earnest admirers. The divertissement, a clever specimen of modern writing from the pen of one among the rising lights of French musical art, consists of two movements, no andante and an allegro moderato, the first standing in A flat, the second in B. Each movement is full of character, and is by no means a bad specimen of thoughtful and clever conception and working out. It will be remembered that a selection from *Les Erinnyes* was played here last spring under the direction of M. Massenet himself. These two movements were not then included, but they form a most interesting addition to a well-designed work. Mr. L. Lloyd and Miss Fides Keller were the vocalists, and Rosse's overture in *La Gazza Ladra* beautifully played, like all the rest of the instrumental music of the day, made a good finish to a well-designed programme. Although the number of separate items in the scheme for the ninth concert—November 30th—was but four, the quality made up for any imagined deficiency in quantity. The so-called "grand symphony" of Berlioz's *Harold in Italy* with its strange subjects and, at times, commonplace themes, has everywhere an earnest purpose manifest throughout. The unusual difficulties of the scoring were made smooth and apparently easy by the skilful style in which the band performed them. The solo (played by Mr. Straus) which was written by desire of Paganini for the purpose of introducing a fine tenor violin by Stradivarius which he possessed, and was desirous of performing upon in public, has less prominence than might either be desired or deserved. The tenor tune is best straightened by numbers, and it is certain that this portion of the *Harold* symphony will never produce its true effect until the part is given by at least four equally skilful players at once. Some other portions of this work might be lessened of their proportions for the general advantage if not of the work, then in some sort of the hearer. Apart from its eccentricity—and its most ardent admirers must acknowledge that it abounds in those qualities which some distinguish by that title—the work is a noteworthy one, not agreeable to the taste of all, but well calculated to excite respect if it fails to arouse admiration.

The *Schicksalslied* of Brahms is fortunately better known, and increases in attractive power with growing acquaintance. It was very well performed, the Crystal Palace Choir doing themselves credit by their efforts. Mendelssohn's 42nd Psalm "As the Hart Pants," in which the solo parts were taken by Mrs. Osgood, Messrs. Tower Beckett, Thorndike and D'Egville was also included in the concert. As a composition the work lacks interest. The first chorus is good, beautifully written, and vocally effective; the rest is more agreeable in its details, as a whole is deficient in cohesiveness, the movements are detached, and never seem to be in the least degree attached the one with the other except by the association of the words. It is comforting to know that the reputation of Mendelssohn is not based upon it, but rests upon matter more sequential and connected.

The concert on December 7th had a programme which also contained some novelties as well as new names. The symphony was Raff's *Im Walde* which had not been played here before. The first two movements, beautifully written and poetically conceived, represent "Daylight Impressions and Feelings," "Twilight, including Dreams and a Dance of Dryads," and the third is "Night. The three movements of the night in the forest passage of the wild hunt with Hulda and Wotan, Daybreak." The third movement is a wild rhapsody which is clever but not pleasing except to those who affect to find beauty in the incomprehensible, and closeness in the clouded. The emotions excited by the last movement is not satisfactory, for the mind is exercised to account for the motive which should prompt such an extraordinary method of expression. Even supposing it were easy to understand, the result which every reasonable mind must arrive at after hearing it is, that it is well intended but insufficiently powerful music not at all equal to, or likely to surpass even the famous *Leonore* symphony already performed at one of these concerts.

The concert afforded by this work made Beethoven's concerto more than ordinarily brilliant. This (No. 4 in G major) had the advantage of the modest and skilful hand of Miss Janotha as the executant of the solo portion. The truly excellent qualities she displayed as a pianist are sufficient to justify the choice of her by the conductors and directors as one likely to please all the subscribers. Her playing was most beautiful—delicacy of touch, intelligence of reading, confidence in the execution of the passages, and a power of expression which unite in making a player of the first order.

Mendelssohn's *Ruy Blas* overture, very finely played, concluded the concert. Mme. Lemmens-Sherrington sang a song by Bourgault-Ducoudray in modern Greek with good effect, and the "Night Song to Proclus" by Saint-Saëns. Mr. Bridson who made his first appearance on this occasion sang "Per la gloria d'adorarvi" by Bononcini and Hatton's "Rainy Day" so as to secure a fairly warm reception.

The eleventh concert given on December 14th, the last of the first half of the present series, opened with Benedict's overture to Kleist's drama, *Das Käthchen von Heilbronn*, written for and first performed at the Norwich Festival of last year. This, the newest specimen of the writing of the veteran musician is carefully constructed, full of pleasant melody and admirably scored. It is intended as the work to suggest the chief features of the drama to which it is the prelude rather than to furnish elaborate details. It was most spiritedly played and heartily applauded by the audience. The "Dance of Reapers" from Sullivan's music to Shakespeare's *Tempest*, one of the most gracefully written pieces which has ever yet proceeded from his pen, was allowed a place in the programme, and a right welcome one as it proved to be. Mr. Santley sang "O, ruddier than the Cherry" in his own familiar style. Miss Redeker sang Henschel's song "Lullaby" and Miss Thursby the "Polacca" from *Mignon* by Ambroise Thomas. The last-named items were to fill in the programme and to stretch it to the customary length; and although many present seemed to enjoy them, they were not needed to make the programme attractive, for the choral symphony of Beethoven was also down for performance. The vocal solo parts in this were sung by Miss Thursby, Miss Redeker, Mr. Lloyd and Mr. Santley, the choruses by the Crystal Palace Choir. The performance was as good as it was possible to obtain, and further cannot be said. It is useless entering into a description of so mighty and well-known a work, as to do more than praise all engaged in the performance, for although it is almost humanly impossible to obtain an absolutely faultless rendering all can enjoy an earnest attempt to give reality to the wondrous ideality of this masterpiece. "If it is not in mortals to command success," it were ill to grudge recognition to those who have endeavoured to deserve it."

MONDAY AND SATURDAY POPULAR CONCERTS.

SCHUBERT'S quintett in C major (Op. 163), played by Mme. Norman Néruda, MM. Ries, Zerbini, Pezze, and Piatti, is the most finished and artistic style, was the opening piece at the seventh concert on November 25th a concert which would have been made remarkable by the playing of Mme. Montigny Rémenyi as solo pianist even if nothing else had been worthy of admiration. She played the C sharp minor sonata of Beethoven (the "Moonlight") in the most brilliant and fascinating style, and in the trio by Saint-Saëns (Op. 18 in F major) with the most consummate taste. In this latter work she was assisted by Mme. Norman Néruda and Sig. Piatti. Miss Redeker sang Schubert's "Grenzen der Menschheit" and three songs by Robert Franz, "Aus meinen grossen Schmerzen" "Auf dem Meere," and "Er ist gekommen" (encored) so as greatly to delight the audience. Sir Julius Benedict accompanied.

She was also engaged as vocalist at the following concert on December and showing that none only one song out of the four sung by her which the audience cared much about. This was called "Margaret at the Gate," by Jensen. She sang everything put down for her in the most finished artistic style, and so in some sort gratified those whose appetites had been pulled with such

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hackneyed duettino "Care non ben" of Giordani "Se nel ben" of Stradella, the common aim of all modern contraltos, or the very weak effusion of Herr Ulrichs "Lullaby" The instrumental pieces were Spohr's quartett in A major Op. 93, played for the first time at these concerts, Mme. Norman Néruda leading the thirty-two variations in C minor by Beethoven given in most appreciative style by Mlle Janotha Chopin's mazurka, in G minor played as a response in a result after the Beethoven variations and the pianoforte quartett by Brahms in A major in which the clever pianist appeared to derive as great an enjoyment from her own playing as her hearers did in listening to it. On the following Monday Mlle Janotha again appeared, and played Chopin's scherzo in B minor as well these an encore was inevitable, to which she replied by modestly sitting down to the piano and performing in charming style a sort of Volkslied polonaise by Moniuszko a composer whose writings have been hitherto unrepresented in the English concert-room. Schumann's trio in A minor with the help of Mme. Norman Néruda and Sig. Piatti, and Bach's sonata in E major for piano and violin gave the graceful pianist other opportunities for the exhibition of her great abilities.

Beethoven's quintett in C major Op. 29, was well played by Mme. Norman-Néruda Messrs. Ries, Zerbini, Straus and Piatti, and Miss de Fonblanque who was the vocalist, sang Mozart's Lente il pie and Sterndale Bennett's May Dew in the most artistic and graceful manner possible,

On December 16th the following programme was given —

PART I.

QUARTETT, in E major Op. 20, No. 3, for two violins, viola and violoncello ... ... *Haydn.*
Mme. NORMAN-NÉRUDA, Mlle L. RIES ZERBINI, and PIATTI.

SONG ... ... "Lascia ch'io pianga" ... ... *Handel*
Miss CLARA MERIVALE.

SONATA, in E major Op. 28, for pianoforte and violoncello ... *Rubinstein.*
Mlle. JANOTHA and Sig. PIATTI.

PART II.

ADAGIO, in C major from 7th Concerto, for violin ... ... *Spohr*
Mme. NORMAN-NÉRUDA.

SONG ... ... "Au printemps" ... ... *Gounod.*
Miss CLARA MERIVALE.

TRIO, in B flat, Op. 70, No. 2, for pianoforte, violin, and violoncello ... ... *Beethoven.*
Mlle. JANOTHA, Mme. NORMAN-NÉRUDA, and Sig. PIATTI.

Mlle. Janotha once more earning bright honours by her execution of all the work set down for her and contributing in no small degree to the perfect enjoyment of a very good concert in which, if anything was marked by more beauty of playing than another, it was the Beethoven trio How well Mme. Néruda plays Spohr's compositions, those who heard her in the adagio will be willing to bear witness, and on no former occasion did she appear to be in such happy form.

The Saturday Concerts have been no less attractive than their Monday prototypes. The programmes have been heard upon exactly the same lines, and the artists employed to exhibit the compositions of the several masters have been the same as have delighted the Monday audiences. No new vocalist or new work has been produced to mark the distinction between the two series. The afternoon performances have been greatly patronised by those who conveniently reach town and return home without having to endure the disadvantages of travelling late at night, and other inconveniences, which are avoided by selecting the Saturday Concerts in lieu of the Monday entertainments.

SACRED HARMONIC SOCIETY.

Rossini's *Moses in Egypt* which the committee of the Sacred Harmonic Society produced last season contains so much music which has power to please that the wisdom of reproducing it is not to be questioned. Divided opinions as to its merits, and as regards the place it should occupy among the works of its author or in the estimation of musicians—are rarer or less hostile the matter when the public is willing to recognise in it much that satisfies and not a little that pleases and the directors, who have more or less to cater for the public as well as for their subscribers, who only represent a portion of the public are wise in once more bringing forward the work for the edification of those who, having heard it, desire to become better acquainted with it and for those who like the Athenians of old desire to hear something new

The performance on Friday December 13th was admirable. Sir Michael Costa had taken all possible pains to produce a work congenial to his predilections, and band and chorus, who did so to his wish, strove to the utmost to do the best they could to make the performance pass off successfully Some of the choruses were magnificently sung, notably those accompanying the marches "Hail, happy day" and "Great Queen of Earth" such it is no exaggeration to say that a finer performance of the best-known choruses and prayer "In heaven, thy glorious dwelling" has not been heard in the concert-room or elsewhere for many a day past. The greater number of the chief singers were those who on the previous occasion of its production made so good an impression upon the minds of their hearers, and it is only necessary to say that they were Mme. Sherrington Miss Enequist, Miss John Elton, Messrs Cummings, Lloyd Lane Bridson, Hilton, and Santley to inform those who could not be present that to no more fitting representatives could the work have been assigned in order to assure its complete artistic realisation. There is a rumour that it is to be repeated before the end of the season. If this be true, another opportunity will be offered to those who have been unable to hear one of Rossini's finest works—one which represents all that is earnest in the peculiar form the expression of his musical mind has taken in this direction.

MADAME VIARD-LOUIS'S CONCERTS.

With commendable energy and promptness, undeterred by the lack of profitable support at the concerts given in the spring and summer, Madame Viard-Louis comes forward to redeem the promise made by her at the close of the former series, to give a few concerts on the like extensive scale as heretofore, this time in the evening instead of in the afternoon. Of this revived series there have been two concerts already the first on November 25th the second on December 19th A well selected comprehensive, and interesting programme was given on each occasion but the public seemed to be slow at appreciating the advantages offered, for there were many seats empty in the hall on both occasions. This is not as it should be, for the opportunity of hearing good music performed by a magnificent band at this season of the year in London does not otherwise present itself so the absence of interest on the part of the public tells of two things, either that the privilege offered is not sufficiently known or that the public does not care enough about orchestral music, or else is not correctly informed as to its value.

At the first concert Weber's overture to *Oberon* was given in a brilliant fashion, and the foretaste of pleasure thus suggested was fully realised throughout the concert, notwithstanding the fact that it was of unusual length. Not a whit less beautifully played was the "Danse des Sylphes," from the *Damnation of Faust* by Berlioz, as the symphony in B by Brahms, a work which is in the highest sense of the term a work of art of the most exalted character The third movement (*allegretto grazioso quasi andantino*) is that which is most likely to inspire the admirers the work demands. The only doubt concerning the other movements rests with the slow movement, and this requires an explanation from the author as to its meaning and intention, for neither is apparent in the music itself It is unintelligible to the ear and an enigma to the mind The rest is, however happily plain, and as pleasing as it is plain. Another orchestral item a beautifully melodious and delicately scored gavotte by Bourgault-Ducoudray, was encored and this, with the other repetitions asked for and given—namely the scherzo in the symphony and the "Danse des Sylphes"—making an already long programme unnecessarily long. Hummel's pianoforte concerto in E Na. 1, was played by Mme. Viard-Louis so as to awaken the loud applause of the audience. She also performed a new "Capriccio en Etude," by Cherubini, never before given to the public it being yet in MS. It was presented to Mme. Viard Louis, in 1856, by the son of the great maestro. It is an interesting though unpretentious composition, and more interesting in its details than as a whole. It was exceedingly well played by the accomplished concert-giver The vocalist was Miss Thursby

Some changes were made in the original scheme of the second concert on December 19th by the force of circumstances. Mme. Viard-Louis had met with an accident to her hand, and therefore only played one solo Mozart's pianoforte concerto in G minor in which she introduced a new cadenza, written for this occasion by Dr Macfarren, a cadenza in which the themes employed in the original were cleverly employed without attaining any beauty of form or style quite a contrast to those written by Hummel, by Beethoven by G. E. Müller or by others, either of which many present would have preferred to hear In the place of the second solo, "Rondo pincrevole," by Bennett, Miss Beatie Richards played Chopin's scherzo in B flat minor agreeably and tastefully Another change was rendered necessary by Mme Pappenheim could not sing by reason of an attack of bronchial catarrh. Therefore, at the last moment the services of Miss Merivale were secured and she sang most agreeably "Jerusalem" from Gounod's *Gallia*

and Salvator Rosa's aria, "Vado ben Spesso." The other items of the concert were given as announced. The quality of the string band was wonderfully well shown in Mendelssohn's *Ruy Blas* overture, with which the concert commenced. After this a new piece by a new writer was heard for the first time. It was a "Rondo Scherzoso" for orchestra, and forms a portion of an orchestral suite in five movements respectively entitled (1) "Sunrise," (2) "The Brooklet," (3) "Noontide Stillness," (4) "The Echo," and (5) "Evening at the Inn," the very titles of which are suggestively picturesque. It was the second movement which was given, and if by one piece we may judge all, the sooner we hear the remainder the better. The composer, Mr F. Corder, is Mendelssohn scholar at the Royal Academy of Music, and if he is not spoiled by admiring and injudicious friends, as by too great a confidence in his own powers, has a career of bright promise before him.

The symphony of the concert was a new one in F (Op. 9) by Hermann Goetz, the composer of the opera *The Taming of the Shrew*. It is a very fine work, and being written after the enthusiastic reception of his opera, shows him much might have been expected from the mind and hand of a man who was ever an earnest worker and who considered all encouragement as an incentive to higher effort. It will be enough in this place to say that the performance was very good, and that the symphony will be heard again with increased pleasure.

In addition to the arias already enumerated, the entr'acte and ballet music from *Ali Baba*, by Cherubini, played for the first time in England in its original form, and the march "Troyenne," by Hector Berlioz, completed a most excellent concert.

Musical Notes.

THE friends of Professor Ella, the founder and director of the Musical Union, will be glad to learn that the recent operation performed by Dr. Bowman upon his left eye with a view to arrest the progress of a weakness which might have ended in loss of sight, has been completely successful; and although the veteran *entrepreneur* is forbidden to read or write at present, he is making progressing towards recovery as to lead to the belief that he will shortly be able to resume that life of activity which is his characteristic. Mr. entertained on December 19th a circle of friends distinguished in art and science at his house in Victoria Square, when the usual intellectual treat was provided. On this occasion theology was represented by the Rev. H. R. Haweis, M.A.; medicine by Mr. F. Seymour Haden and Mr. W. Bowman, F.R.S.; science by Professor Owen; sculpture by Mr. T. Thorneycroft; art literature, by Mr. C. Gruneisen; finance, by Mr. T. Phillips; the army by General Clerk, R.A.; the navy by Admiral the Right Hon. Lord Clarence Paget, K.C.B.; law by Mr. John Horatio Lloyd; the legislature by Mr. A. Otway, M.P.; music by Signor Lablache and Mr. W. A. Barrett, Mus. Bac.; the drama by Tom Taylor, M.A.; architecture, by Mr. J. Belcher; and international commerce by Mr. A. H. Norelli, M.A. Sir Michael Costa and Mr. J. E. Millais were unable to be present, but the gathering was a remarkable one, the veteran professor celebrating his 76th birthday amid the congratulations of his friends both far and near.

THE Second Tuesday in Advent was celebrated at St. Paul's Cathedral on the evening of December 10th by what may be termed a "festival" service. The major portion of the service consisted of Spohr's *Last Judgment*, sung by the cathedral choir to the accompaniment of the organ. It is a question whether these festivals do any good to music or its cause, and there may be some who hold that vulgar curiosity stands before art interest or worshipful feeling, but it is incontestable that oratorio and sacred cantata are too little known in our cathedrals.

THE Cambridge University Musical Society gave an interesting concert at the Guildhall on November 25th, at which Handel's *Semele* and the Choral Fantasia by Beethoven were performed. The revival of Handel's cantata was the more interesting as there appears to be no record of the work having been performed in England since 1760. The performance was throughout satisfactory. The solo parts were taken by Miss Patey, Miss de Harpe, the Rev. L. Borissow, Mr. G. F. Cobb, and the Hon. Spencer Lyttelton, the three gentlemen being members of the society. The general efficiency of the performance, and especially the accuracy of the choral singing, reflect great credit on the conductor, Mr. C. Villiers Stanford. It speaks well for the taste of the society that, as they have been the first in recent years to revive such works as Schumann's *Faust* music, Kiel's *Requiem*, and Brahms's First Symphony, they should also have revived one of Handel's most important works of secular music.

A LARGE audience assembled at the College of Organists, on Tuesday last to hear Dr. W. H. Stone lecture "On some Obsolete Instruments." The learned and genial lecturer treated upon the viol d'amore, the tenor and double bassoons, the corno di bassetto, the serpent, &c. Mr. Clarke played the viol d'amore with great artistic feeling and skill, Mr. Pinder played on the serpent, and Dr. Stone himself gave illustrations on the different wind instruments. The lecture was most interesting and enjoyable. Dr. Bridge occupied the chair and several gentlemen took part in the conversation which succeeded the reading of the paper.

OUR gifted countryman, Arthur Sullivan, has been created Chevalier of the Legion of Honour. It is also intended to propose him for the next vacancy at the Institute. What however will at all likelihood afford him still more pleasure is that the Orchestral Committee of the famous Société des Concerts have rehearsed his poetical overture "In Memoriam," and unanimously accepted it for performance at the Conservatoire. No Englishman, except Onslow, was ever before honoured by such a distinction.

DR. G. M. GARRETT has been presented with the degree of M.A. *honoris causa* by the University of Cambridge, a distinction which every musician feels as an honour conferred upon the profession.

MR. WALTER BOLTON, who has during the last ten years occupied a good position on the operatic stage in Italy and who recently made a highly favourable impression by his impersonation of Pericchio in the late Goetz's *Taming of the Shrew*, at Drury Lane Theatre, has been engaged by Mr. Carl Rosa for the coming English Opera season at Her Majesty's Theatre, and will perform the part of the Toreador Escamillo, in Mr. Henry Hersee's English version of *Carmen*.

COVENT GARDEN.—Mr. Samuel Hayes, of the West End Box Office, Regent Street, opened this theatre, under his direction, for a short series of performances in Cattle Show Week. English Opera was the attraction with Mr. Sims Reeves appearing in some of his popular characters.

BACH'S *Christmas Oratorio* will be given with full band and chorus at Westminster Abbey on January 24th, under the direction of Dr. Bridge.

CORK SCHOOL OF MUSIC.—On December 2nd the Cork School of Music was formally opened in the new premises taken on the Grand Parade. Several class rooms have been fitted up. The classes are opened on the following day. The professors of the academy will be:—Dr. Marks, piano; Mr. De Prins, piano; Mr. J. T. Sullivan, solfeggio; Mr. Coghlan, violin; and Mr. Brady, violoncello. This is the first city which has availed itself of municipal privileges in favour of music.

MR. E. DANNREUTHER has announced the resumption of his musical evenings. These "drawing-room concerts" form one of the most attractive musical features of the winter. The first will take place on January 2nd. Works by Saint-Saëns, Chopin, Wagner, and Beethoven will, among others, be performed.

THE "Exercises" composed respectively by Jacob Bradford, Mus. B., and Joseph Gordon Saunders, Mus. B., for the degree of Doctor in Music.—viz. *Judith*, an oratorio (first part) and Psalm cili., have been performed in the Sheldonian Theatre, Oxford, with full band and chorus, numbering one hundred (the principal soprano parts were sustained by Miss Jessie Royd), on Monday, December 16, of last year.

WE deeply regret to announce that Mr. Frederick Gye died on Wednesday night, December 4th, at Dytchley Park, the seat of Viscount Dillon, from the effects of the accident which befell him whilst out shooting on the afternoon of Thursday week. Mr. Gye had been connected with the Royal Italian Opera, Covent Garden, as manager and lessee for nearly thirty years; his leadership of course, temporarily ceasing when the theatre was burned down in 1856. Under his rule the house has been the scene of successes seldom achieved in the lifetime of a single impresario; and it is not too much to say that these results were mainly due to his indefatigable energy and to that force of character which is almost as essential in the operatic *entrepreneur* as in the military commander. His son, Mr. Ernest Gye, whose recent marriage to Mlle. Albani was chronicled in our columns, was present at Moscow with his wife, to whom the sad news will necessarily give a great shock. The arrangements connected with the Royal Italian Opera for the ensuing season will, we believe, be carried out by Mr. Ernest Gye.

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The Monthly Musical Record.

FEBRUARY 1, 1879.

NOTE ON THE MOST RECENT THEORY OF CONSONANCE AND DISSONANCE IN ACOUSTO MUSICAL SCIENCE.

By Charles Maclean, M.A., Mus.D., Oxon.

1. *Aim of Science.*—Music is concerned with pleasure and pain, choice and rejection. The main object, therefore, of acoustic musical science will be to trace laws as to why certain materials in music are preferred to others. The more easily perceptible the laws by human understanding, that is to say, the more they are reduced to terms of the ordinary senses, the farther the science will be advanced.

2. *Philosophical Position of the Modern Theory.*—This last distinction shows the difficulty of clearly explaining Professor Helmholtz and his theories in a few words. They are so great an advance on preceding theories as to necessitate a change even in the modes of thought employed in considering the subject. I am not aware that Helmholtz's exposition of consonance and dissonance has been adequately interpreted to the public by any English author. Mr Sedley Taylor's book, "Sound and Music," was written with a view to introducing Helmholtz to the English public, but appears to break down at page 163, where the statements cease to be intelligible. Professor Blaserna's book in the International Scientific Series, "The Theory of Sound in its Relation to Music," is so far that respect quite useless, the author being evidently himself in the stage of thought which it is the object of such inquiries as those of Helmholtz to explode. Professor Blaserna does not get beyond "simple ratios," and what constitutes the differentia of Helmholtz's work, philosophically speaking, is not even alluded to by him. Stainer and Barrett's "Dictionary of Musical Terms" has an excellent article on Acoustics, but even there the theory of consonance and dissonance is not brought out very clearly. Dr Stone's analysis of concord and discord in his Primer, "The Science at the Basis of Music," seems to be eminently imperfect and a better title for the whole work would apparently have been "Scientific Facts connected with Music." What Helmholtz has done with regard to consonance and dissonance, that is to say, with regard to the basis of music, is to give a complete physical, and a more or less complete physiological, explanation of the mathematical empirical laws already propounded. The sciences, even when conducted on strictly inductive principles, will vary in the intelligibility of their results according as these are easily ascertainable by the human senses. Astronomy has not got beyond abstract mathematical laws; for example that of gravitation, almost as transcendental a conception as the old metaphysical explanations. The Light theory has got beyond a bare mathematical expression; for it has, or it is assumed that it has, a sensible vibration of a ponderable body as its ultimate fact. But in this case also evidently much remains; for as to the mode by which the eye-retina converts the Light phenomena into visual phenomena absolutely nothing as yet known. Acousto-musical science has got a little farther than these. In lieu of merely excepting a mathematical formula, Helmholtz has analysed with Sirens, Resonators, and other mechanical appliances, the actual wave-disturbances occurring in the air, and the actual modifications induced in the auditory organs; and from what goes on there has deduced reasonable motives for the preference shown by the human ear for one musical interval rather than for another. In a few cases where Euler and other mathematicians had formulated more than there were facts to support, Helmholtz has checked the mathematical law; but as a rule his physical discoveries tend only to confirm these. On the other hand the mathematical explanation of acousto musical science has always been very meagre, and the new mode of observation has introduced an immense amount of novel information.*

3. *Unit for Investigation.*—Music cannot be made without intervals whether the music consist of harmony or melody. Even a *glissando* passage in melody must have a starting-point and an end standing in some relation to that starting-point. The simplest case to consider is the single interval; this will underlie all other facts. Why then are certain single intervals more eligible than others? This is the unit of inquiry, and the answer ought to give the ultimate fact in music.

4. *What Quality of the Unit is to be inquired into?*—An interval will vary as to smoothness, that is to say, actual absence of mechanical shock to the ear; richness, that is to say, capacity to satisfy an æsthetic taste; finality, that is to say, capacity to satisfy the ear without reference to other intervals; and perhaps several other qualifications. The first is the most mechanical and most universal, and any laws established in connection with this must be the basis of, at any rate, all that is rudimentary in music. The question then is, Why does the ear, when two intervals are presented to it, say "this is more harsh than that?"

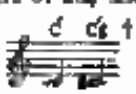
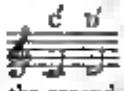
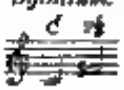
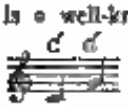
5. *Overtones. Ohm's Law, and Fourier's Law.*—Ohm on investigation of the physical nature of sound waves has laid down that every sound vibration must of necessity be either pendular, or analysible as the sum of a series of pendular vibrations. Fourier's abstract mathematical law makes the converse statement that every periodic form of vibration without exception can be made up by putting together a smaller or greater number of simple vibrations, whose vibrational numbers are in the series 2, 3, 4, 5, &c. times as great as the vibrational number of the given motion. Fourier adds that the combinations are infinite, and that no two are alike. Helmholtz, by resonators for analysis, and by artificial instruments giving simple tones, or tones with pendular vibrations for synthesis has made observations showing the objective reality of the facts referred to in Ohm's generalizations, and the applicability of Fourier's law to music. He has shown that every musical single sound of ordinary quality is made up of a main pendular vibration or fundamental tone, accompanied by a number of smaller pendular vibrations or overtones, whose rates of speed are of the series 2, 3, 4, &c. times the speed of the main vibration. All ordinary musical sounds are of this composite sort, but tuning forks and stopped organ pipes can be made to be almost entirely clear of overtones, being thus approximate specimens of simple tones.

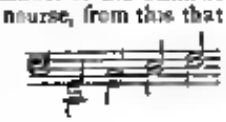
6. *Combination Tones.*—The materials for examining the question of consonance are not complete till we recognise that two tones, even if they are simple tones will produce "combination tones." When the vibration is gentle, and the movements are infinitely small, the two sets of vibrations in an interval coalesce, but as soon as the tones become at all loud, various secondary sets of waves arise. The "differential" combination

* We consider that the mathematical deductions of acousto-musical science are here considerably underrated. For example the theory of overtones, at all is founded upon the important laws of Ohm and Fourier would not have been discovered by experiment, nor by any tentative process, and could not have been established satisfactorily excepting by mathematical investigation and without these our knowledge of acoustics would have been very meagre indeed.—Ed. M. M. R.

tones, called or because the rate of speed of the combination tone is the difference between the other two rates, are specially prominent

7. *Nature of Beats.*—If one sound has, say, 200 vibrations per second, and another has the same, and they are sounded together, their waves will reinforce each other at each turn of the wave. If one has 200 and the other 201, all the crests of the waves during the second will be thrown out, and coincidence will only occur at the end of the second, thus giving increased intensity at end of the second, diminished intensity in the course of it, and a point of maximum intensity at the middle. That is to say, there will be one beat or throb per second. Similarly for 200 and 202 there will be throbs at the half-second and at the end of the second, altogether two beats per second. So for greater differences. These maxima of intensity or throbs, are very marked to the ear and are quite different in kind to the periodicity shown in any form of combination tones.*

8. *Consonance in Simple Sounds without Combination Tone.*—Now take the simplest case of consonance, two tones unaccompanied by overtones and not loud enough to produce together a combination tone that need be taken into account. What is the result? Say the two tones are giving each 264 vibrations per second. Let a small alteration be made, and let one vibrate as 264 and the other as 265; the result is a throb, perceptible but not disagreeable. So if they vibrate as 264 to 270, or even with a few more beats per second. These slow throbs are not disagreeable; hence the "voix celestes" stop on harmoniums, and hence also the tolerance of the ear to the slight discrepancies of the equal temperament. Now put the vibrating numbers at 264 and 281, and the two notes will be sounding  a semitone, with 17 beats to the second. Then will be found to have become extremely disagreeable. The ear can still hear a throbbing but so quick that it is confused. After this point the effects will be found to be again disagreeable. At with 264 and 297 vibrations, and 33 beats to the second, the sensation is beginning to be less confused because the ear cannot distinguish any pulsation. Wider the intervals, and the jarring effect will get less and less *ad infinitum*. It will be said, surely when you get to you will have a jarring effect again, for this is a well-known dissonance, and when you get up to  the perfect fifth, you will cease again to hear it. But this is not the case. With simple sounds, unaccompanied by overtones or combinational tone, there is no more roughness with than there is with This, then, is the ultimate fact. Intervals in their primitive state are eligible or otherwise according as they are free or otherwise from the peculiar ear irritation caused by not too slow and not too fast throbbing. In a series of intervals all starting from one pitch there will be one region of what may be called maximum beat dissonance, and on either side of this more or less absence of it. Expressed geometrically the line of beat dissonance will be a curve rising somewhat abruptly from the base line on the one side and on the other side tending to approach the base-line, but never actually reaching it, and the maximum point of beat dissonance will be at the highest point of such a curve. To make a real definition of the exact locality of the point of maximum beat-dissonance would be a difficult matter. The number of beats constituting a maximum will vary with the personal irritability of the auditor. It will vary also with the loudness or quality of the sound producing it. Helmholtz adds that it will vary somewhat with the pitch of the interval. The same number of beats is caused by a larger interval below than it is above; for example, (or 99—66 = 33) and (or 528—495 = 33) each give 33 beats. And he thinks that in the case of a larger interval the ear-nerves, being further apart, do not derive the same irritation. So that a hearer would probably place his maximum beat-dissonance at a third, say, in the low octave, with 16½ beats per second, whereas he would place it at the semitone probably higher up, with 33 beats per second.

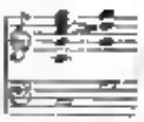
Helmholtz's evidence on this radical point is not very plain, if indeed it is possible to prove anything in such a matter. But even if this is true it will only follow that the pitch of an interval will somewhat modify the number of beats which will be accepted as a maximum beat-dissonance, it will not alter the main fact that the localising of that maximum depends on the number of the beats as a main principle. It will follow, of course, from this that such intervals as the following  all of which give 33 beats per second, are more or less placed on the same footing as regards roughness. Thus, when overtones and combination tones are withdrawn, is true, as far as such things can be compared. But the exact localisation of a maximum dissonance-point for different intervals, or intervals at different pitches, as intervals caused by different qualities of sound, is not of much practical importance. All the results of scale and harmony can be shown to proceed from the bare fact that beating between two notes moderately adjacent does take place.

9. *Consonance in Simple Sounds with Combination tones.*—Now introduce the combination tones and add these to the interval. Two examples will show what happens. The seventh under the last paragraph

* In this and what follows it would appear to be more consistent to interpret the throbs as a particular and altered form, in which the combination tone occasionally presents itself whenever the two tones are nearly in unison.—Ed. M. M. R.

† Accepting the numbers here stated, it would be more accurate to designate the second note as a flat.—Ed. M. M. R.

had no less smoothness than the octave and both were on a par, each having its notes well out of beating distance with one another. But in differential combination tone notes come in, and the former will at once be full of beats while the latter will remain without any. In the interval there are 495 vibrations for B and 264 vibrations for C, giving 231 vibrations as a difference. These 231 differential vibrations represent the note That note is actually thrown out by the interval just named, and beats loudly with the of the interval itself. Other differentials in a less degree. The interval however thrown out for its first differential, which coincides with the lower note of the interval. Thus, 528 vibrations for the upper note and 264 for the lower note give a difference of 264, which is the same vibrational number as that of the lower note. When these experiments are made for all intervals the net result is to show the octave to be the smoothest of all, the perfect fifth to stand next, the intervals adjacent to the octave, or within say a semitone of it, to be very rough, the intervals similarly adjacent to the fifth to be moderately rough, and all other intervals larger than about a semitone or the beating-distance to be on a par. This last fact is at first sight rather surprising, but may be verified with the necessary appliances for giving simple tones.

10. *Consonance with Combination tones and Overtones added.*—Further add the overtones as in all ordinary musical sounds, and the boundaries between the various intervals spring up on all sides. No beats will arise between the principal overtones of a single sound, for they are all out of beating distance with one another, thus:— But with any two sounds, the principal overtones will interfere more or less in almost every case. In the major 3rd it will be seen that in two cases there are beats between the component parts. Even in the 5th there is a certain amount of beating, though only that of the whole-tone, thus In the octave alone is there no beating at all due to any of the principal overtones; they are in fact, all clear of beating distances. The net results of these experiments not only agree with the results already shown under combination tones, but they also confirm musical experience. Thus the octave is the most smooth of all intervals, so much so that we can duplicate it in every combination of sound and harmony, and derive hardly any sense of seclusion from it. The fifth has partially the same character, though the difference of degree is very marked: thus in an organ there is a "quint" stop which reduplicates everything in the fifth above, and in the mediæval church service voices in unison were accompanied by the fifth above on the organ. All the other well known distinctions are confirmed. Thus the fourth is moderately smooth, and the fifth very much so; whereas intervals lying between these two are very harsh. So for all other intervals. The experiments of Helmholtz have in several cases pointed to facts in harmony hitherto hardly perceived at all by musical theorists. Thus a fifth low down is not the same as a fifth high up. The present theory shows the reason why this is so in the case of compound tones. Higher up, all the component parts of the fifth are wide enough apart to avoid the beating-distance. Down lower, where much fewer beats go to a given interval, they do not avoid them. Helmholtz has also shown how the consonance of an isolated interval varies somewhat with the quality of the sounds producing it. Harmonists have hitherto ignored this, though the facts are known to composers.

11. *Development of Harmonic Systems.*—It is unnecessary to show in detail how, given the above laws about pointed intervals, the whole of the melodic systems of the East, or harmonic systems of the West, can be constructed. They are accretions. Both in the East and West the systems are influenced largely by considerations other than the rudimentary ones here considered, as, for instance, by the aesthetic consideration of tonality; but the laws given above must necessarily be the foundation of all. In the harmonic system certain mutually consistent intervals are selected, and the rest have to be completely thrown aside. Numerous highly satisfactory intervals are, for instance, that shown in the sixth overtone nearly 8 flat as against C, are lost to the European system. When the musical dependence of the various tones is fully considered, it will be seen what a small quantity of the available resources can be utilised in a system which works them simultaneously. On the other hand it should be observed that all portions of the human race have been unanimous in utilising the three most prominent and useful intervals—the octave, perfect fifth, and perfect fourth.

12. *Agreement with and Improvement on Mathematical Laws.*—The old mathematical laws about intervals did not go beyond the generalisation that intervals were concordant in proportion as the vibration fractions indicating them could be stated in small numbers. This "smallness," however, was never strictly defined, and in several other respects mathematicians had to confess that the facts eluded classification under the law. Helmholtz's experiments with the component parts which make up musical sounds have shown that the "simple ratio" plan is the only way to avoid physical discomfort caused by beats. From this will be seen the difference between the two modes of thought. At first sight people will decline to believe that overtones and combination tones, of which they know nothing can make so much difference. This is because they have never realised what music would be with simple tones only. The conditions are never satisfied in practice and overtones and combination tones are by long habit taken as a matter of course.

13. *The Physiological Aspect of the Question.*—Helmholtz's investigations into the physiological part of the question do not profess to be more than tentative. They

go to show that vibrations in the external air or other substances are imparted by corresponding vibrations, on the well-known principle of sympathetic resonance, in the different portions of the ear. Mechanical shock is still the ultimate fact arrived at, and the process only consists in translating the objective into the subjective.

OLD ENGLISH COMPOSERS FOR THE VIRGINALS AND HARPSICHORD

EDITED BY E. PAUER.

(London: Augener & Co.)

In a handsome and elegantly printed volume, of some 200 pages, is enshrined a perfectly unique collection of preludes, galliards, pavanes, grounds, chaconnes, suites, overtures, sonatas, etc., selected from the works of William Byrde, Dr. John Bull, Orlando Gibbons, Dr. John Blow, Henry Purcell, and Dr. Thomas Augustine Arne. A collection which, for the inherent merit of the many pieces and for the great reputation the several composers still bear, deserves to rank high among the classics of music fit for study, for recreation, and delight.

The task of collecting, arranging, editing, and general revision has been done by Mr. E. Pauer, and no one more skilled or appreciative could have been selected. He has approached and completed his task in a manner every way commendable, and with a particular degree of taste, so that the works of the old writers speak with their own eloquence even though they stand upon a platform of modern furnishing. Some idea of the value and copiousness of the collection may be formed when it is said that there are ten pieces by Byrde, a like number by Dr. John Bull, six by Orlando Gibbons, twelve by Dr. John Blow, eight entire by Henry Purcell, which entire include preludes, almands, courantes, minuets, sarabands, gavottes, rigadoons, &c., and there are eight other pieces of varied character by Purcell. Besides these there are the eight once famous sonatas of Dr. Arne. All these works have been chosen with care, and show forth the genius of the several authors in the most favourable light; and the whole book is full of gems of thought which cannot be otherwise than profitable for instruction as well as for recreation.

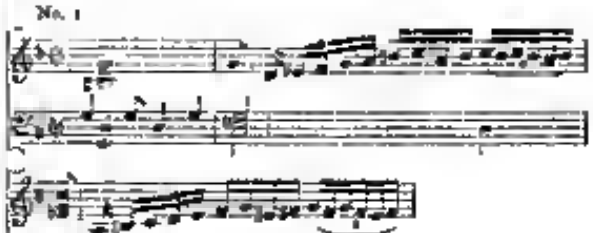
Each selection from the six masters is prefaced with a short biographical introduction, written by Mr. W. A. Barrett, Mus. Bac., and there is also a general preface which will interest all, and probably help to the better understanding of the several works, for there is a considerable amount of information given concerning the history of keyboard instruments and of the art of fingering. Regarding these the writer says:—

"The mechanism of the most valued keyboard instruments known to all the writers whose works are here reproduced, did not admit also great an amount of expression as even the most common and abruptly constructed pianoforte of the present day places at the command of the player. There were no contrivances for continuing or increasing the vibration of a string after it had been once excited; no means by which gradations of tone could be attained, no possibility of making the least difference between a soft and loud sound—at least upon the earlier instruments. Whether the pressure upon the key was light or heavy, gentle or forcible, only one quality and character of tone was obtainable, one which was happily and humorously described by Dr. Burney a contemporary of the writer (most in date Dr. Arne (who, comparatively late as he lived never saw the pianoforte in general use), when he said that the tone of the virginal, clavecin, harpsichord, and spinet were all alike, a scratch with a sound at the end of it.

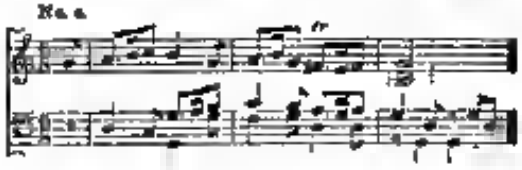
"This 'scratch' was produced by a small piece of quill which was placed in a 'jack,' and when forced upwards by the pressure of the key caught the wire and made it sound; the 'jack' dropping back into position by its own weight ready for use again. This was the principle of all the early instruments above named, and although in the harpsichord an increase of tone might be temporarily obtained by means of levers or 'stops,' which brought additional 'jacks' and strings into play, the power thus gained did not add much to the qualities of expression. In the face, however, of all these manifest disadvantages, the music written by these singular good worthies is remarkable for the shapeliness of the forms employed, and for the readiness with which it lends itself to all the graces of expression customary in modern music. It may of course be performed in a purely mechanical fashion, accuracy standing in the stead of artistic emphasis, and technical skill in the place of taste, but of course it gains much when played with a certain amount of feeling. The dexterity required to execute the passages in the examples taken from the works of Byrde, Bull, and Gibbons is all the more astonishing when the peculiarities of fingering as taught at the time, are taken into consideration. It is reasonable to assume that the earliest work which contains any description of the methods of fingering, Ammerbach's Orgel oder Instrument Tabulatur, published at Leipzig in 1571, should have its canons or directions based upon a pretty general practice. In this book, the use of both thumb and little finger on either hand is forbidden, a denial which produced stiffness and awkwardness in the execution, besides multiplying the difficulties in rapid playing. For a early a century and a half—that is to say, until the year 1718 when the book called 'Kurtze jedoch grundliehen Wegweiser' was published—this unskilful fingering continued to be taught and practised. An occasional variation was made by a daring experimentalist in his endeavour to obtain greater ease or more convenient manner when the black keys were called into play. The tuning of all keyed instruments known was according to the system of unequalised temperament, and the greater part of the music of the period was written in the most simple keys, as may be seen by reference to the first seventy pages in this collection. One of the earliest writers who was bold enough to advocate new views, and to recommend the use of the thumb in England, was Henry Purcell, who in his 'Choice Collection of Lessons for the Harpsichord' not published until about the year 1700, marks the thumb for use in either hand, in his 'way of fingering a scale of two octaves, ascending and descending.' In France Couperin also employed the thumb in a like unscientific style, as may be seen in the variety of uses to which it is put in the examples in his work, 'L'Art de Toucher le Clavecin.' Paris, 1717.

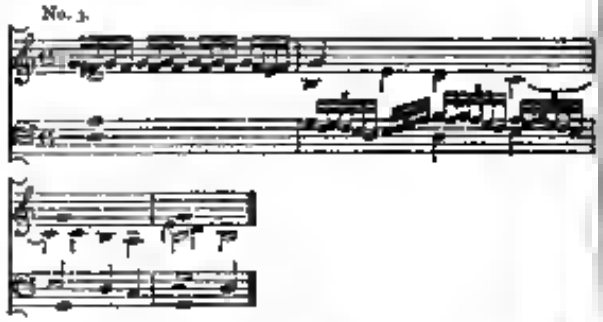
"The most remarkable reforms in the systems of fingering and perhaps, also, in the practice of tuning stringed instruments, were due to the genius of John Sebastian Bach, who, as his son Emanuel tells us, taught the use of the thumb and the little finger in all possible positions. The limit placed upon the use of the fingers will account in some degree for the fewness of chords in the earlier writings. The freedom from restriction which became gradually adopted may be traced in the chronological sequence of the following works in this collection of pieces by old English masters. The presence of chords in the works of Byrde and Bull, though comparatively infrequent, still would imply that the forbidden fingers were occasionally employed in defiance of the rules laid down, and so it may with good show of reason, be inferred that the practice of the old musicians was in some wise at variance with their precepts.

How, for example, would a modern player find it possible to execute the following passage from William Byrde's prelude, according to the old mode, when the use of the thumbs and little fingers was forbidden?—

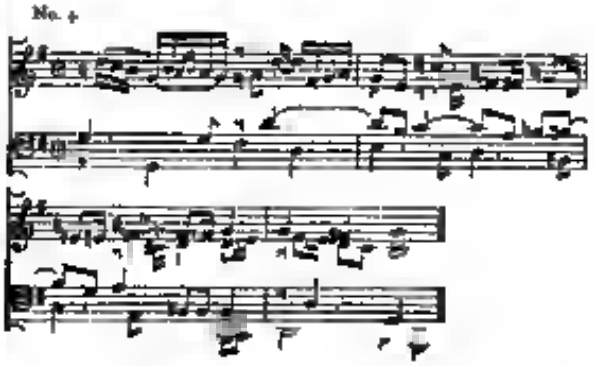
No. 1.

The quaint character of the music of the period may be imagined from the example here given. Its value as a relic of history is great; for to the "soothing sound of this sweet descant" can we be transported in imagination

to the golden days of good Queen Bess. We can make for ourselves the very harmonies which she herself may have played, and we may know the character of the melodies and the chamber music which delighted the ear of gentle Shakespeare. That there was a great amount of delicate beauty in the music, the examples in the present volume stand to show. What many may consider its weakness—namely, the absence of shorter or full filled passages—was not really a sign of the absence of power, it was simply a formed observance, a compulsory custom of writing, arising out of the want of a sustaining quality in the instruments. So long as the figure of the music permitted of motion, the device to simulate continued tone was not needed, but as soon as the chords were to be sustained, the curious variation, as shown in the following portion of the variations on the old air "Sellengers Round," or, the Beginning of the World," was used, and, it must be admitted, with considerable effect :—

No. 2.

A still more elaborate design is frequently used by Dr John Bull, as may be seen in this one extract from a Preludium :—

No. 3.

Most of the ornaments set out in full as in the above are now indicated by recognised signs. It must be remembered that in these early days signs were used, it is true, but they were not of general employment. Thus, although some of the pieces by Byrde, Bull, and Gibbons were printed in the same book the observance of the same forms is not in every case uniform.

The more systematic introduction of recognised signs of abbreviation begins to be made in the work of Dr John Blow (1648—1708) and there is also a greater amount of regularity in the construction of the several melodies, and the value of distinct rhythm makes itself felt. The desire to discover or exhibit new changes in harmony is also remarkably present in these delightful examples of old world musical thought. Many of these harmonic combinations are now exceedingly familiar, but they were not so then, and as we can still listen to them with a vast amount of pure pleasure, common as they be, we can in some measure realise the delight the chords must have given to the discoverer, to the poet, and to the unprejudiced hearer. The passage subjoined, the eleventh variation upon "a ground" cannot be read with aught but interest, and, taking into consideration the date at which it was produced, with some degree of surprise also :—

No. 4.

Henry Purcell, Dr Blow's pupil, also followed his master in the employment of a "ground bass" as a frame upon which to construct variations and complicated problems of rhythmical figures. Examples of this peculiar form of writing are not wanting in this volume, and it must be said that the selections given are in each case of the most favourable kind.

The number of pieces by Purcell is as it should be, greater than that from any other writer, and yet with all the copiousness of the extracts, it cannot be said that there is the least degree of monotony or lack of variety. The eight suites comprise some thirty-six distinct movements. These suites form a very instructive study of themselves, first as showing the amount of latitude the old composers took in the choice of the number and character of the movements composing the Suite; secondly by the exuberance of the fancy which influenced the style of writing; and, thirdly, as exhibiting the gradual tendency towards the establishment of a settled form in music. This is spoken of in the preface, and as the original words are clear and to the point they shall speak for themselves :—

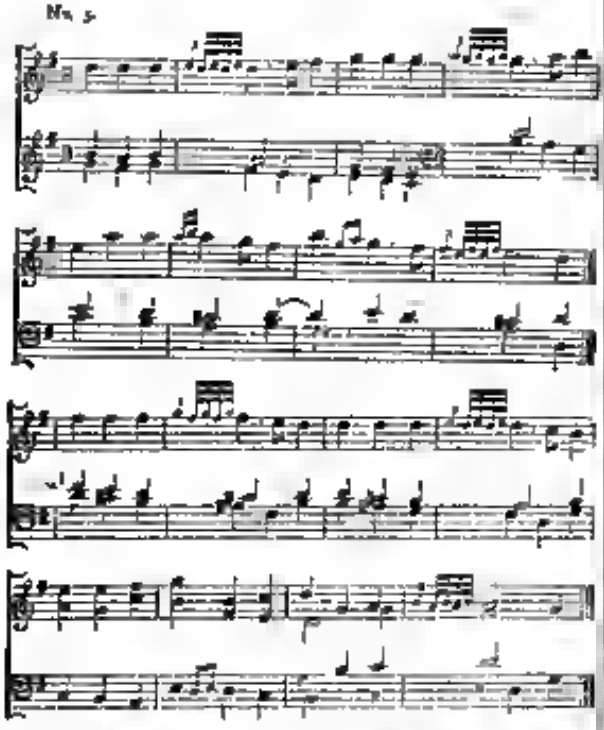
"There is another aspect in which the present collection may be viewed—namely with regard to the peculiarities of their rhythm and cadences, and their value as showing the growth and development of what is now called the 'Sonata form.' The character of the pieces which Byrde, Bull, and Gibbons call 'Galliardes' show early instances of the separation of the name of a dance from the rhythm useful for the purposes of regulating motion by music, for neither they nor the 'Pavanas' would be available for the purposes of the dance from a Terpsichorean point of view.

"It would therefore seem that the original dance measures bearing those names had to some extent ceased to be available, or had been superseded by new introductions as inventions for ball-room purposes. No doubt the writers, who adopted the measures with the design of obtaining variety at first kept very closely to the original lengths of melodic phrases, and by timid degrees departed from their models, retaining only the name and the suggestion of the rhythm. This will appear most striking when the Courante Jewel' of Dr John Bull (p. 52) is compared with the Courantes of Henry Purcell, in the probably earlier ones by Dr Blow. The Courante of Dr. Bull is short and such as might be danced to, the musician's art being employed to form variations upon the theme. Those of the later writers are more extended in length so that neither the number nor nature of the steps needed for the figure dance could by any possibility be fitted to the later ones. The Gavot also of Dr Arne (p. 121) is more lengthy than that which was popular in the days of Dr Blow—some fifty years before—and it is only necessary to compare the minuets of Haydn with those of Henry Purcell to become acquainted with the difference brought about by a course of years and a change in ideas.

"The modern sonata in the development of the seventeenth century suite such as was written by Purcell. The contrasts in the character of the movements—grave alternating with gay the brisk with the stately—is continued even in the present time although there seems to be a growing tendency to omit as an essential number in a series of movements the minuet, the last remaining link which shows the derivation of the movements of the sonata from the dance measures.

"The plan of a first movement which constitutes what is called sonata form—the employment of two subjects upon a recognised design such as received its simplest perfect expression in the works of Haydn and Mozart, and its more extended definition in those of Beethoven and some recent writers—seems only to be hinted at even in the works of Dr Arne who could not have been wholly insensible to the great influences at work to secure a more matured regularity and energy in the exposition and expansion of musical thoughts."

The minuet from the first suite by Purcell will be read with curiosity, as it has been quoted in the never-to-be-settled controversy concerning the tune "God save the King," as being sufficiently like the more modern form as to give the admirers of Purcell the opportunity of asserting that it is in his works that one of the earliest regular melodies, having a similarity to the popular tune may be found —

No. 5.

This minuet is not the most favourable example of the musical thoughts of Henry Purcell which is contained in the book: it derives its chief claim to attention upon the ground already pointed out. The many beautiful melodies will be eagerly sought after by those who can enter into the spirit of the old writers. Some of them it is a great temptation to quote to this place, but the temptation must be firmly resisted.

There is between the death of Purcell and the artistic life of Dr Arne a great gap of time. This might have been supplied by a quotation of some of Handel's harpsichord suites, but for reasons sufficiently obvious these are not given, as the mighty master deserves a special treatment.

The student will not fail to observe in the character of the works of Dr Arne not only a great advance in the treatment of melody, but also a progress in the art of form, and a general independence of character in the several movements. The old harpsichord devices are still maintained though in a necessarily modified form, for great progress had been made in the art of composition as well in England as upon the Continent, and it is only to be expected that Dr Arne's works should show signs of the effect of the influence of surrounding thought. Among his contemporaries he was held to be possessed of the greatest amount of originality as a writer, and to be far in advance of his time. That he was so is proved by the freshness of the melodies he invented. His scientific attainments are not always exhibited in a crude or obtrusive form; in fact so little does he allow artifice to exhibit itself or be exhibited, that it may be doubted whether his silence may not have been the result of a sort of incapacity, a knowledge of weakness and an acknowledgment by a sort of "dignified reframing." That he could write with some degree of classical point, and yet never forget to be melodious, the adagio of the second Sonata, which begins as follows, will show —

No. 6.

We could dwell a long time over this collection, so great and varied are its fascinations. Enough has been said to indicate its character, the rest the more intimate acquaintance must be made personally. It is a friendship worth cultivating more especially if the works are read with the "spirit and with the understanding also" —that is to say, if they be judged according to their own light. This the preface also asks for and points out when it says —

"It would be as manifestly unreasonable to measure these works by the standard of value afforded by the efforts of the genius of Beethoven or later musicians who have profited by accumulated discoveries and experiences of a long line of illustrious predecessors, as it would be to contrast unfavourably ancient modes of travel with the present means of locomotion, or to regret that the Elizabethan poets did not illustrate their thoughts with imagery that could only be known in a people's later time. They should therefore be judged according to their merits, and their musical value measured by the standard existing in the days when the writers were living and breathing realities, and then the wonder at the skill with which they took advantage of all that was known and made it the basis of further improvement which their posterity could enjoy will be only equalled by a hope that all art may be benefited in the present and future by a similar earnestness of purpose, singleness of design, and conscientious employment of entrusted talents by the successors of these great and worthy representatives of old English musical genius."

A NEW SALVATOR ROSA.

BY L. NOEL.

Translated by C. Gounod, M.A.

(*Concluded from page* 1)

AND so Liszt relates how he desired, on his first return to Hungary in the summer of 1838 to re-awaken the reminiscences of his youth with some of its most lively impressions, and, naturally enough, preferred to meet these bands again in the forest and in the field, in the picturesque confusion of their wanderings and camps, with all their contrasts no longer hidden under a varnish of conventionality, to seeing them in the dull streets of cities the dust of which they were eager to shake from their feet, to kick them rather against the thorns and thistles of the heath than on the rugged paving stones of a town. "I visited them away in their own realm, slept with them under the clear sky, played with their children, made gifts to their maidens, chatted with their

dukes and lords, listened to the concerts they gave *gratis* to their own people by the light of their camp-fire, pitched where chance ordained"—Salvator Rosa among the robbers! And then follows a description such as only could be given by one fully sensible of the contrast which would naturally and forcibly strike the mind of this spoilt child, brought up in all the luxury of city life, and that city Paris, with the supreme simplicity of these savages—and only by an artist who could write of himself—"Later on I became myself a wandering artist, such as they are in our own land, and like them I remained a stranger among the people, and like them pursued my own ideal on a spontaneous development of art, if not of nature!"

Stretched out upon the thick crinkly fur of the lambskin cloaks, which had been spread near a bed of honour for him, with a layer of freshly-gathered sweet scented flowers in front of him a colonnade of lofty ash-trees, whose wide-spreading branches seemed to support the sky like a tent of blue satin, with curtains of vapoury clouds, at his feet a ring of moss embroidered with lively heather blossoms, he would spend hours in listening to one of the finest Gipsy orchestras who warmed with the charming summer glow, and the full allowance of their favourite alcoholic beverage, accompanied with indescribable fire the dances of their women, whose tambourines resounded to their ravishing gestures and subdued cries, whilst during the short pauses for rest were heard the scroop of the badly greased wooden axles of their wagons as they were pushed further back to make more room for the dancers, mingled with the shouts of the boys in their own jargon, which were, however (from politeness perhaps) translated, "Vive Franz Liszt!" Then a shout of joy and surprise at the sight of a meal of meat and honey—a cracking of nuts by the white-toothed urchins, with the cheeriest laughter—the maddest gambols and somersaults, and the most Babel like confusion of noise—a perfect picture of the maddest natural and lively humour. Regular battle-scenes were enacted over some favourite morsel, such as a sack of peas, for example, when tattered Megæras with shock heads, blear eyes toothless jaws, and trembling hands would perform incredible carabands for prizes which appealed to their dainty appetites. The men to whom he had furnished valuable horses, laughed and showed their pearly teeth, cracked their finger-joints like castanettes, threw their caps up high into the air, strutted about like peacocks, and no longer able to withstand the attractions threw themselves into the hitherto disdained rhythm of their dances with a fire which soon rose to the verge of madness, and at last ended in the tumultuous whirling of the culminating ecstasies of the Dancing Dervishes. In very truth a fit subject for the brush of a Flemish artist! Could music paint such a subject? We will see! but let us return to the thread of our story, which leads us at least to the boundary of the inner life of this wonderfully neglected and, to all appearance, empty named existence.

He would often enjoy long conversations with the old men of the tribe, and urge them to relate to him some of the episodes from their reminiscences. Their chronicles he found did often go back beyond the living generation, and he was himself frequently obliged to help them out in wandering back over the course of events, and in putting these together in their proper order. When once they grasped the thread of some long-forgotten adventure they would throw themselves into the full spirit of their tale, and all the old long buried emotions would rise again in fiery vigour at the recollection of scenes and adventures of their early youth, which they would paint with all the glowing colours of Oriental poesy.

And yet, continues our historian, they observe regarding the critical moments of their own lives a reticence, partly from pride, partly from shyness, which looks like a feeling of manly bashfulness, and never allude to their comradeship unless they be no longer living, or have been expelled from the tribe, and then only with a word, a nod, or a sign with which they consider they have said enough. Thus even Liszt could only gather isolated stories of love adventures, fights, and crafty swindles, in which the *dramatis personæ* were most carefully concealed, though they were told with an amount of poetic effusion which more than suggested the presence of the narrator; hence Liszt himself remarks that his tales have, after all, a great similarity to "a row of pearls upon a string."

Far more brilliant and moving is the scene when he returns a second time amongst his friends. It happened again in the same Oedenburg plain in which he was born. He had not forgotten his old haunts, nor they him. As he was leaving the old church in which, as a boy, he had worshipped, and in which the inhabitants had assembled in honour of the wonderful lad of whom the good women had prophesied, on his leaving them, that he would return in a "charm of glass"—that is to say, in a gorgeous equipage—he was met by a vast crowd of Gypsies, who greeted him more heartily, more noisily, and with more worship than ever.

Their orchestra was soon erected in an oak forest close by. Empty casks on end with boards across, for tables, were surrounded with "Roman couches" of the sweetest hay. A perfect throne of thyme and *Schmetterlingsblume*, bedecked with iris and flax blossoms, with white robed anemones, wild mallows, cornflowers, and buttercups, worthy of Titania herself, and round about the feast stood a screen of deadly nightshade with many broad shield like leaves. Attracted by the odours of the fresh made hay, the bees forsook their hives in the neighbouring trees in humming swarms, in the wheat and rye fields round about the crickets chirped their merry song, hornets and wasps buzzed their contralto parts. With rustling flight the dragon flies appeared, and quails and larks added their call and song to the shrieks of frightened sparrows as they flew along; the little emerald frogs quacked down the murmuring of the brook, whilst a whole flight of homeless midges filled the air with their confused melody. What! polyphony!" What ethereal music! What——

Something like this must Berlioz have had before him when he composed his 'Dance of the Sylphs.'

Night showed itself sooner than fatigue. To dispel the growing darkness a dozen torches were kindled round the circle, whose flames, like glowing bars of red hot iron, rose up straight towards the sky, for no breath disturbed the dead calm, heavy atmosphere, saturated with the aromatic exhalations of the fresh mown herbs.

To half-closed dreaming eyes the torches appeared like cartying ensigns of the dusky firmament. The smoke rolled slowly upwards, now concealing, now discovering the sea of golden stars. Like a dense wall darkness was drawn round the phantom palace of the forest, and quaintly-twisted branches of gnarled oak trees stood out like sculptured figures. Children danced about like Gnomes and tore the bushes to bits. The night grew more and more dreamlike and disconnected. The women were ghostly to behold, as with eyes like burning coals, they suddenly shot out from some dark spot with friendly gesture to prophesy "good luck," and in truth on such a night, and in such a scene, 'twere hard to doubt the truth of the expression.

The following morning the men would hear nothing of an immediate separation, but escorted their patron—

some on horseback, then rest on foot—and finally the nearest village. The sultry heat of the day before was followed by a storm of thunder and rain, but, refreshed by a parting stirrup-cup, a sense of strength and delight beamed from their eyes; indeed they seemed rather to enjoy the fitful storms of rattling rain. Clad in their lambskin cloaks with the woolly side outwards, they looked like young bears mounted upon their fiery steeds, and, plying their spurs, the fresh horses would bound like carps. The wantonness of this people, which "never will learn wisdom," was already getting beyond control. After a sharp canter they soon reached a wayside hostelry, which lay not far off, and here the closing scene of this marvellous feast was to be enacted with a parting serenade. Beneath a huge barn they set to work to "make believe" it was not raining, and opened the symphony *con estro poetico* with the full swing of long ration. The glowing wine passed freely round, and awoke the slumbering alcohol of the night before to new life, and soon brought about a *rinforzando con rabbia*. The distant thunder growled a *basso continuo*, the lofty roof and crumbling walls re-echoed the furious sounds, and every note that struck the ear came back with redoubled force. Impassioned passages, powerful artistic points, and *forsitures* were all mixed up together. The howling of this matutinal maniac was interspersed with cutting unarticulated notes, and sounded "towards the raging finish" as if all the tones, notes and sounds were tumbling over one another like rocks in the fall of a mighty mountain ridge. "Indeed, we were not without fear that they might bring down the very rafters of the venerable building so deafening was the instrumentation of this concert, which certainly would not have escaped the censorious verdict of any Conservatorium, and which I myself for once, must declare to have been slightly hazardous."

What an animated description of a scene teeming with venturesome life! but what is this compared with those scenes of the artist when he himself taketh his brush in hand and paints them to sounds? When Salvator Rosa threw in bandits and mad-like savage beings as living figures in his landscapes we take it for granted that he must have lived for a time amongst them; but here, on the authority of the artist himself, he listened to nature unrefined and to her sons, and so was enabled to make this marvellous addition to our collection of music-paintings, in which he forcibly (as in the "Hoogarian Rhapsodies") works out the tone-colours of the picture of that existence the sketches of which he has so well given to us in words. His "Hungarian Phantasie" for piano and orchestra, above all, his noble poem in symphony "Hungaria," are a living monument of Hungarian life, so full of power, and so full of inward contrasts, which has imbibed so much of the Gypsy character.

OUR GIRLS AND OTHER GIRLS.

To the Editor of the New York MUSIC TRADE REVIEW.

DEAR SIR,—I am a perturbed, out to say henpecked, Paterfamilias. I am blessed with a wife, and afflicted with four daughters. The former is death on music, and the latter will be the destruction of their parents reason unless you intervene. My good spouse insinuates that my heart is as black as my whiskers once were and occasionally quotes from the divine William something about men who have not music in their souls. I *riposte* with allusions to the general amiability of that excellent virtuoso the late Emperor Nero, the gentleness of King Henry VIII., and the blood guiltiness of Aaron Burr and conclude that her temper is as fiery as his ringlets. She is I repeat, death on music. Before the blissful day which made me hers, she would play the overture to the Uninterrupted Sacrifice, and I stood like a Percy victim, while drowsy tinklings lulled the distant fields. At present—indeed from the time she became her own mistress—she has ceased from execution, and has turned his restless energy to theory and the laudation of music in general, and the instruction of our hapless progeny in particular.

Concerning them, the musical education of our female offspring, your despairing correspondent and the partner of his bosom are at loud and hearty issue this appeal. Madame suggested a letter to the *Times* but I convinced her this was too thin, and to the *Herald*, but she was easily convinced that was too mixed. Finally I resolved to write to the MUSIC TRADE REVIEW as I am credibly informed that some of your subscribers know something of music—which is more than can be said for some other journals—and will therefore not hesitate to express any sympathy they may feel in my distresses.

Now the first question that embitters my existence is, why on earth are all girls supposed to be musical? Fond mothers never ask, "Has she a taste for music?" but "Has she begun her music?" Secondly I ask, why supposing they have a taste for music, why in heaven are they all supposed capable of playing the piano? Thirdly why in thunder with all girls that play pianos play pieces that none but a virtuoso can adequately render?

As regards the first question a taste for music it is remarkable that women have never exhibited any genius in music. They can rule countries like Catherine of Russia, paint like Rosa Bonheur, sculpture like Miss Hosmer with poetry like Mrs. Browning and novels like George Eliot but where is a female Rossini or Mozart?

Again, what does playing the piano involve? Immense physical dexterity. Robert Houdin the great Frenchman, who just changed conjuring tricks into the science of prestidigitation, was led in his essays by imitating the performance of a piano-player. His practice consisted in placing a book on a table before him, and throwing a ball from one hand to the other without interrupting his reading. After three months hard practice, he could keep five balls in the air at once. And yet my eldest Seraphine has to do things to which Houdin's exercise was a mere flea-bite. She has to do what is much more difficult than mere tossing and catching a ball: she has to move the hands entirely independently of each other both as regards motion and direction; she has to read two lines which direct these complicated movements. She must not mistake the position of the note in the length of the note, nor omit to notice the diminuendos and crescendos and the like. Seems to me, you know this is harder work than any legerdemain. Is it any wonder that years of practice are required before anything like perfect *technique* can be acquired, even when natural aptitude exists?

Thirdly assuming the amateur has some taste and acquired some powers of execution why oh why are they not satisfied with limiting their efforts to easy pieces? Why will they attempt what none but a master of his art can render? Why must Chopin be murdered and Beethoven massacred to make a domestic holiday?

Amateurs of other arts do not do so. Lovers of Shakespeare do not rave, rant, and madden through the land telling everybody who drops in to spend the evening that to be or not to be is the question. Even amateur dramatic societies refrain from attacking King Lear or Macbeth they seldom soar above 'Box and Cox, or, at highest, Caste. If we know a friend with a taste for drawing we do not ask him of an evening to favour us with a bit of Gerome or the last sweet thing by Hugo Makart. Why should Arabella be asked for the Emperor Concerto? Why do not the lovers of music pay their money and hear Rubinstein, Rivé-King?

Holding these opinions and believing, too, that even if a person have genius the poetic penand inspiration to interpret, be it Shakespeare or Wagner he must devote his life to his art. I think that the results attained by most amateurs are utterly out of proportion to the time wasted.

These are the sentiments the maintenance of which have made me so bold before my time. I am called a monster. My morning slumbers are disturbed by two hours of Czerny's exercises; my afternoon nap made murderous by Junium practising her scales. Anna Arabella lifts up her voice. I do not object to her informing me that "her mother bids her hang her hair" but I lodge remonstrance against her roulades and cadenze and fioriture in which she rivals Di Murska at her worst. It is, however, from Seraph as said Wagner that I suffer most. In vain I exclaim that Wagner did not write *Lohengrin* for the piano, that it is a sign of vitiated taste to admire fragments of a composition torn remorselessly from the context which alone gives them significance, and that her execution is not perfection. I am set down as a barbarian.

Seriously then, I have come to the sad conclusion that women devote too much time to music, to the exclusion of other things. They are much more susceptible and impressionable than men: why make them devote much than to an art which appeals solely to the emotions? A celebrated essayist has said, "Music cannot reason, she cannot preach. Does she enlighten our views or im-

large our understandings? Can she make us more intelligent or more prudent, more practical or more moral? No! but she can make us more romantic. Her whole domain lies in that abused land of romance the only objection to which, in real life, is, that mankind are too weak and too wicked to be trusted in it. These are the opinions of a lady and I by no means agree with them entirely, but they do point to a danger worth considering.

'PATERFAMILIAS."

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

January 1879.

THE much-discussed "Symphonie Dramatique," entitled *Le Tasse* by Benjamin Godard was given at the fifth and sixth "Concerts du Châtelet." The rôles were distributed as follows:—Le Tasse, M. Villaret; le duc d'Este, M. Lauwers, le père Paolo, M. Taskin; Léonora (sœur du duc), Mme. Brunet-la-Fleur; Cornélia (sœur de Tasse), Mlle. Vergin.—Scene I. represents the rendezvous (in the garden of the Duke of Ferrara) Time: A summer night. Introduction: Le Tasse alone. Duet: Le Tasse and Léonora.—Scene II.: The Farewell. Trio: Le Tasse, Léonora, the Duke.—Scene III. Through the Night: Le Tasse flies through the country in desperation. A storm.—Scene IV. The convent, morning prayer, chorus of monks, and the prayer of Le Tasse, interrupted by remembrances of his love.—Scene V. The departure. Duo: Le Tasse and le père Paolo.—Scene VI. The native land (morning in the mountains near to Sorrento). Introduction (orchestra alone) chorus of hunters, chorus of herdsmen. Air (Le Tasse).—Scene VII.: Consolation (Cornélia's house on the borders of the Gulf of Naples); Cornélia's romance; arrival of Le Tasse. Duo: Le Tasse and Cornélia.—Scene VIII. Regret (the garden of the Duke of Este): Léonora's air.—Scene IX. The clemency of the Duke. Duo: Léonora, the Duke.—Scene X. The Festival (the Palace of the Duke): chorus of lords and ladies. Serenade: the Duke, dance of Bohemians; entrance of Le Tasse; dispute; arrest, festival chorus.—Scene XI. Le Tasse's madness (a dungeon); orchestral prelude: Cornélia's recitative; chorus of lords and common people entering in the prison; Le Tasse's desperate wildness, Morceau d'ensemble.—Scene XII.: Funeral chorus (the convent of Saint Onofrio in Rome): the people united before the chapel, in which is being celebrated the funeral service for Le Tasse, they express their grief in long lamentations which are mixed with the tones of the organ and the funeral bell. This singular poem is by M. Charles Grandmougin. The music has been much praised, and "couronnée au Concours musical de la Ville de Paris."

The first grand festival of the season given at the Hippodrome de Paris (Pont de l'Alma) was given on Tuesday, December 17th, 1878, with the co-operation of MM. Gounod, Massenet and Saint-Saëns. The first part of the programme consisted of:—1. Marche Religieuse for orchestra, by Gounod, and conducted by the composer himself. II. "Prière de Moïse," for orchestra, and chorus, by Rossini. III. "Orient et Occident," by M. Saint-Saëns, and conducted by the composer; IV. Andante from Beethoven's A major symphony; V. "Bénédiction des Poignards" for orchestra, and chorus by Meyerbeer. VI. "Marche Hongroise" (for orchestra) Berlioz. The second part:—I. Weber's Overture to *Oberon*. II. Fragment from Massenet's *Roi de Lahore*, viz. a "Marche Céleste," *b*, Air de Ballet," *c*, Incantation (orchestra and chorus, conducted by Mr. Massenet); III. "Carnaval" (*Tambre d'Argent*) Saint Saëns (conducted by the composer). IV. *Gallia*, Gounod. *a*, Introduction and chorus. *b*, "Cantilene;" *c*, solo and chorus; *d*, Finale ("Jérusalem" for solo, orchestra, and chorus, conducted by M. Gounod. The organ supplied by M. Cavaillé Coll. The orchestra and chorus, numbering 450 executants, were under the conductorship of the above-named gentlemen, and also of M. Albert Vizentini.

The second grand festival given in the Hippodrome de Paris took place on Thursday, January 9th. The orchestra and chorus on this occasion consisted of 460 executants, and were under the conductorship of MM. J. Massenet, Léo Délibes, V. Joncières et Albert Vizentini. The first part of the programme included—I. Auber's overture to *La Muette de Portici*. II. G. Pfeiffer's chorus (orchestra and chorus), "La St. Valentine," from the *Fair Maid of Perth*, III. Fragment from the first act of *Dimitri*, by V. Joncières: *a*, Overture, *b*, Chorus of Cossacks (under the direction of M. Joncières). IV. Scène d'Armide. "Jamais en ces beaux lieux," for chorus and orchestra (Gluck). V. "Sylvia," ballet (Suite d'Orchestre), by Léo Delibes (conducted by the composer). *a*, The huntresses; *b*, Intermezzo and slow waltz; *c*, Pizzicati; *d*, Cortége de Bacchus. The second part consisted of—I. Prélude de la Reine Berthe, by V. Joncières (conducted by the composer). II. 3rd Act from *Le Roi de Lahore*: *a*, "Marche Céleste," *b*, "Divertissement," *c*, Incantation (conducted by the composer). III. "Polonaise de Struensee," by Meyerbeer. IV. Finale from Rossini's *William Tell*, V. Handel's Hallelujah Chorus. The choruses were on this occasion conducted by M. Berringer.

The ninth "Concert Populaire" consisted of Raff's symphony, "Dans la Forêt," which is already well known in England; a Prelude by Philadilhac, Mendelssohn's overture to *The Hebrides*, Beethoven's concerto in C minor for piano, which was executed by Mlle. Clotilde Kleeberg, the celebrated "Hymn" from a string quartett by Haydn, by all the stringed instruments; Air de Ballet from Gounod's *Philémon et Baucis*. The tenth concert produced Haydn's symphony "De la Reine," and for the second time, Rimsky Korsakoff's *Sadko*, (popular Russian legend) concerto for violin, by Max Bruch, performed by M. Rémy, and the 12th in Paris, never failingly popular "Septuor," by Beethoven, by MM. Grisez (clarinet), Jacot (bassoon) Mohr (horn), and all the stringed instruments: air from Mozart's *Nozze di Figaro*, sung by Mlle. Coyo-Hervix; Berlioz's overture to the *Carnaval Romain*. The eleventh concert produced, for the first time, M. Charles Lefebvre's *Judith*, lyrical poem in three parts, by M. Paul Collin. The well-known and dramatic story runs thus:—The scene is laid in the city of Bethulia, which is besieged by King Holopherne; lamentations of women fainting with thirst; all hope is lost; all must surrender; the people go to Ozias (Hebrew chief) to constrain him to treat with the Assyrians; Ozias refuses. Judith appears magnificently dressed; her respected presence appeases the tumult. Judith says: "Ungrateful People, the people take courage from her accents," chorus, "Thou Intrepid Voice," Ozias, "Why thus attired?" Answer of Judith, "Question me not." "Adieu—pray for me!" and the people accompany her to the gate of the city: "Go Judith, good speed, noble Woman!" The Assyrian camp. The Assyrians sing and drink, "Our Gods are the true Gods!" Holofernes air: "More threatening than the Storm;" recitative and double chorus (Assyrians and captive Hebrew chiefs); Holofernes mocks the conquered. "Pray thus to your God," he says, with irony; Hebrew chorus, "In our distress we are not able to sing the Sacred-Songs." Judith appears in the Assyrian camp, and is conducted by Nazar before Holofernes, who questions her: Simphe. "My Lord, it was necessary that I should forsake the beloved walls of Bethulia." Holofernes is struck by her beauty, and promises to protect her, "Morceau d'ensemble." When the night falls, Holofernes receives Judith in his tent; the Hebrew captives curse her and believe her in the traitress (first chorus). The noises of the camp cease, night has come; chorus and dance interrupted by the entrance of Judith; recitative and prayer. "What Blind Madness!" She penetrates into the tent of Holofernes; orchestral: Holofernes is decapitated by Judith; she returns to Bethulia, and the people, hearing her voice from afar, assemble themselves at the gate of the city. "Who is it?" "Tis Judith!" "It is the whom we feared to see no more." Return of Judith; "Look, she comes, Behold the head of the Barbarian!" They are fallen, the proud enemies of the Lord." Ozias and the people following Judith join with her in praises of the God of Israel.

The first concert of the "Société Philharmonique de Paris" was given on December 13th with the co-operation of Mlle. Jeanne Fouquet, M. Valdec and M. Montardon. Space does not permit us to cite the programme, which was, however, an extremely interesting one. These concerts are held in the Salle des Fêtes de l'Hôtel Continental.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG *January*, 1879.

On the 2nd December, Herren Anton Door and Gustav Walter of Vienna, supported by Kapellmeister Reinecke, and Concertmeisters Schradieck and Schröder gave a concert at the Gewandhaus, of which the programme was confined to Franz Schubert's works. Professor Door is well known as a first-rate pianist. He performed the A flat major variation, from op. 142, and, in co-operation with some of the above named gentlemen, the B flat major trio, op. 100, and the F minor fantasia for piano duet. Herr Kammersänger Walter contributed the following of Schubert's songs in three divisions: "Am Meer," "Ständchen," "Sei mir gegrüsst," "Wehmuth," "Halt," "Danksagung," "Am Feierabend," "Der Neugierige," "Ungeduld," "Fischer's Liebesglück," "Morgenständchen," "Die Post." As an addition, he sang Rubinstein's "Ach, dass er doch immer so bliebe" ("Grant me daylight's golden splendour"). Herr Walter is undoubtedly one of the best singers of our time; his rendering is perfect in every respect.

"In Memoriam," an introduction and fugue by Reinecke, was the opening piece of the 8th Gewandhaus concert, on the 5th December. It was first performed shortly after the death of Ferdinand David, when we spoke fully about it. Since then it has made the round on the programmes of other concerts and towns. Franz von Holstein's serenade was the novelty of this concert. His operas (*Haideschacht*, *Erbe von Morley*, *Hochländer*) played on almost every German stage, as well as his vocal and chamber music works, have gained him well merited reputation. Although the above-mentioned serenade keeps pace with the pleasing and flowing harmony and clean instrumentation of the author's other works, it is rather monotonous; there is hardly a phrase in it which would not bear shortening. A violin concerto by Mendelssohn, Norwegian fantasia by Lalo, and Spanish dances by Sarasate, who interpreted these three works, were the only soli of the concert. Again the incomparable artist charmed all hearers. It must be admitted that he often deviates from the usual method of performing classical works, but with such a talented artist we readily overlook much that we should have to find fault with in less genial players. The performance of the accompaniment of Mendelssohn's concerto and Lalo's unimportant fantasia did, however, not come up to the standard we are accustomed to at the Gewandhaus concerts. Herr Wallis pleased all by his capital rendering of three of the above-mentioned songs by Schubert, and the aria, by Mozart, "Dies Bildniss ist bezaubernd schön."

The third chamber music concert, on the 14th December, enabled us to renew our acquaintance with a pianist now well known in England. Frl. Dora Schirmacher, who was very warmly received by the public, and deservedly so. She played Beethoven's C minor variations with great brilliancy and artistic musical feeling and in co-operation with Herren Schradieck, Röntgen, Thümer and Schröder, the gave Mendelssohn's A minor quartett with equal virtuosity. The other pieces on the programme, concerto for two violins, by Bach (Herren Schradieck and Röntgen) and Mozart's C major quartett were equally well performed.

The ninth Gewandhaus concert commenced with Haydn's marvellous symphony in C minor (No. 9 of Breitkopf and Härtel's edition) by which the audience was transported. The well known, graceful suite, in form of a canon, for string orchestra, by O. Grimm, and Mendelssohn's overture to *Ruy Blas*, were the remaining orchestral works, and were given with fire and precision. Mr. Henry Rickard, of Birmingham, until now a pupil of our Conservatoire, created a very favourable impression on this, his first appearance by his rendering of Reinecke's A minor concerto. He proved to have even *technique*, delicate touch, and musical feeling. Frau Kölle Murjahn, the artist *par excellence* elicited lively applause, and added a song by Weber to her previous renderings of an aria from Handel's *Acis and Galatea*, Schubert's "Du bist die Ruh," and "Der Musensohn," and Handel's Pastorelle.

The tenth Gewandhaus concert brought us a novelty, *Stabat Mater* (for soli, chorus, and orchestra) by Theodor Gouvy. This gentleman studied at Paris, where he now resides. In several German towns he has produced larger works with great success, and his *Stabat Mater* was now received with great approbation from both press and public. The work is throughout sacred in style; some parts (Nos. 1, 2, and 4) being of extraordinary beauty and the final fugue evincing great contrapuntal skill. Its rendering was very satisfactory; the choruses were excellently studied and sung with great spirit. The solo parts were entrusted to Mrs. Schotel and Schärnack and Herr Fiebke. The second part of the programme was devoted to Schumann's *Manfred*. The connecting text was recited by Herr Otto Devrient, of Weimar, and the soli sung by the above-mentioned three artists and Herr Kluber, a baritone singer.

On the 15th December, a matinée took place at the theatre, for the benefit of those members of the town orchestra not entitled to pensions. The programme consisted of:—Overture to *Leonore* No. 3, by Beethoven; fantasia for piano and orchestra, by Rubinstein, played by the composer; "Sühn Elen," ballad by Emanuel Geibel, declaimed by Mrs. Marie Gentzinger; "Der Abendsund in der Nacht," by Schumann, a flat major polonaise and D flat major nocturne by Chopin; Schubert's "Erlkönig," transcribed by Liszt, and as encore Variations in F minor, by Haydn, played by Rubinstein; aria, "Martern aller Arten," by Mozart, sung by Mrs. Maria Wilt; ballet music from the opera, *Don Juan* and *Feramors* by Anton Rubinstein.

It is an utter impossibility to say anything new about Rubinstein's wonderful play again; it is the natural force of genius which charms us and keeps us enthralled. The fantasia did not please us much, but the ballet music is very fascinating. The orchestra played blamelessly. Mrs. Wilt sang like a superior and gifted artist, and Mrs. Gentzinger declaimed with great vigour and feeling.

The eleventh Gewandhaus concert, at which Joachim performed a new violin-concerto by Brahms, was awaited with great interest. Like all Brahms' compositions, this concerto is remarkable for its fervent and sublime style, the first movement in particular having great impetus. The adagio will however, be most acre of success; some turns in it are characteristic of Brahms, and strikingly beautiful. A different impression was created by the last movement, for its liveliness did not appear to be spontaneous. The work was conducted by the composer himself, and had considerable effect. Joachim played the concerto, and later the Chaconne by Bach, with that mastery peculiarly his own. Frl. Marcelle Lemhlick of the Dresden Court Theatre displayed well cultivated singing in *coloratura* style, in Mozart's aria, "Martern aller Arten." Her shakes, however, are faulty. Besides the aria, she sang two compositions (nocturne and mazurka) by Chopin transcribed as songs. The rendering given by the orchestra of the overture to the 4th suite by Franz Lachner and Beethoven's A major symphony was highly praiseworthy.

MUSIC IN BERLIN.

January, 1879.

WHILST the first half of our season brought us a lavish abundance of musical treats, the second half has opened but sadly; nor can we express ourselves as satisfied with either the quantity or the quality of what has been brought to our notice. As regards "quantity" we have again to score "too much," whilst the quality left much to be desired. For this annually recurring complaint we have in a great measure to thank the number of Conservatoires and Academies which have sprung up like mushrooms in all directions, owing their origin to a number of speculative musicians, or rather musical speculators. Every year generally about Easter-time, these art institutions open their gates and discharge a stream of long haired artist boys and girls inspired with an amount of confidence worthy of better things who literally flood the various concert rooms. A small circle of intimate friends and acquaintances assemble to listen to and admire the "child prodigy," the programme is published in the papers and publicly discussed, and then—all is buried in silence. But I must leave this melancholy subject, and return to the object of my letter.

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The year 1878 finished in a right worthy manner. Our "Master" Joachim and his wife gave a concert in the hall of the "Singakademie" on the 28th of December, and although we had heard the programme at his hands before, we were only captivated the more with his inimitable rendering of the respective pieces. Joachim played Beethoven's concerto for the Violin, and the Hungarian concerto composed by himself. Madame Joachim sang a "Rhapsody" by Brahms, written for contralto solo, with an accompaniment of a chorus of men's voices and orchestra, and Beethoven's grand aria, "Ah, perfido." In the presence of such performances criticism is silent, joining heartily in the applause and enthusiasm of the audience. An overture of Joachim's for the orchestra achieved a marvellous and well earned success, due to no small degree to the able assistance rendered by the band of the King's Opera House, under the direction of Hofkapellmeister Radecke.

On the 6th of January Sarasate played in the same place, but unfortunately it was not one of his happy days. The audience appeared to be wearied and cold; but I can scarcely believe that the fault lay with Sarasate. He played Mendelssohn's concerto for the violin with astonishing correctness and elegance, but not with that genuine feeling which the cantabile passages of this composition absolutely demand. It was not until he came to the piquant rondo of Saint-Saëns, and the Spanish dances of his own composition, that the old fire sparkled again, but even then without giving out much warmth. Fräulein Behnsnchild supported the concert with some charming songs, and earned much well-deserved applause. The band of the Berlin Symphonie Kapelle, which, under the direction of Max Bruch, had undertaken the orchestral accompaniment, was repeatedly wanting in accuracy of time and precision of *ensemble*.

On the 5th of January Herr E. E. Taubert (not to be confounded with the Oberkapellmeister, W. Taubert) gave a morning concert in the hall of the "Architektenhaus," in which he produced a number of his own compositions, of which the most interesting was a quartett for pianoforte, violin, viola, and violoncello, which as regards correctness of form might satisfy higher pretensions, but seemed to us dull, and to be wanting in originality and invention in the principal themes. As a composer of songs Herr Taubert showed himself far more worthy of respectful consideration. He treats the voice in a noble and melodious manner, and the pianoforte as a grateful and pleasing accompaniment. Herr Oberhauser, who sang the several songs of Herr Taubert with splendid voice and exemplary execution, well deserved the unanimous applause which he received at the hands of a numerous and distinguished audience. Two charming little pieces for violin and pianoforte, played by Concertmeister de Ahna, completed the programme.

On Monday the 13th of January the oratorio of *The Fall of Jerusalem* was performed by our greatest Choral Society, the "Singakademie." The director of the Society, Herr M. Blumner, is the composer of this work. Looking at the oratorio as a whole, we must hasten to concede to the author credit for having earnestly striven to attain beauty of form and harmony. Had he only understood how to fill out the form with a substance at once captivating and lively, he could have given us a real work of art. *The Fall of Jerusalem* left us with the impression which a gorgeously appointed funeral makes upon a casual spectator. Herr Blumner conducted his work with great circumspection and skill, and thus was enabled to see the child of his creative genius buried with worthy funeral honours.

A concert given by Fräulein Lucie Fuchs could have had no other object in view than that of adding another perfectly developed specimen to the species of thoroughly incapable pianists. Another pianist, who shall be nameless, also strove by strumming with palsied fingers to earn the favour of the Berlin public. He played this time worse than he did three years ago. He is no longer the last boy in the fifth class, but is now first of the sixth class of pianists.

XAVER SCHAEWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Jan.* 15*th* 1879.

JOACHIM, the chief of the violinists of the present time, gave a concert in the great Musikverein's room yesterday evening. The hall, of course, was crowded by a most elegant audience, who received the former pupil of our Conservatoire with immense applause. He performed the concerto A minor from Vieuxtemps, the new concerto in D major by Brahms, and the *Teufelstriller* by Tartini. In response to most hearty recalls he added a gavotte by Bach, and Schumann's *Abendlied*. Everyone was impatient to hear the new composition by Brahms, a noble work, which, like his pianoforte concerto, has its basis in the symphony. The introductory bars of the leading theme show a large, elevated style. That first movement, vigorous and sublime, the orchestra corresponding in value and power with the solo-instrument, is, perhaps, the most interesting for the musician. The larghetto with its generous melody appeals more to the heart; the orchestral colouring is often of the deepest expression. The last movement *allegro giocoso*, is the artist's own, for here he finds enough to show the highest dexterity in execution. Only a master like Joachim could be able to vanquish the difficulties spread out over the whole finale. They are not always fitted to the character of the violin. There is only one cadenza in the first part, this gives the performer at least one opportunity to run in amalgamation with the composer. The concert over, Joachim and Brahms were recalled enthusiastically and long after the conclusion the audience remained in animated discourse. Both artists had been visiting Buda-Pest, where they received the greatest distinction. Joachim left to-day for Graz, in Styria, to play; he is engaged to return immediately to give a second concert in Vienna of chamber music. To be able to give the above news, I had delayed sending my monthly report. I give now the usual review of the last four weeks. There have been two Philharmonic concerts (Nos. 4 and 5) and another (No. 6) Neue Feige. In No. 4 one heard the *Akademische* overture, Mozart's concerto for two pianos (Köchel's Mozart Catalogue No. 365) exquisitely performed by the Brothers Wilhelm and Louis Thern, and Brahms' symphony in C minor. In No. 5 Liszt's Symphonische Dichtung "Les Préludes," was the great attraction for the lovers of the new style in music, whereas Mozart's Raphael-like C-moll symphony delighted the heads of the old school. The new serenade for stringed instruments, No. 3, C minor, by Robert Fuchs, found a cordial reception, and will probably be liked equally with its predecessors. Herr Walter's singing of two songs by Schubert showed him to be a most grateful Liedersänger. Belonging to the last mentioned concert, I would cede the artistic performance of Schubert's Wanderer-Fantasie (arranged for orchestra by Liszt) by the clever pianist, Herr Ludwig Breitner. In the programmes of three quartett soirées by Concertmeister Herr Grün (with his coadjutors Hofmann, Hilbert, De Munck), I will mention only a new quartett by Otto Dessoff, the present Hofkapellmeister in Carlsruhe, a solid composition of no ordinary character. Brahms' charming and spirited pianoforte with violin and French horn, performed several times before, was again heard with great pleasure. The pianist Mme. Bénois, from St. Petersburg, had a splendid reception at the Philharmonic; she gave her own concerto with great success. She also appeared in alliance with Mme. Essipoff. Both ladies performed with much verve the variations of Saint Saëns for two pianos. The Brothers Thern also gave two concerts, both well patronised and appreciated. The clever pianist, Herr von Labor, Kammervirtuose to the King of Hanover, gave an organ-recital in the great Musikvereins Saal. He performed the majestic Passacaglia by Bach, and another by Buxtehude, a fugue by Brahms, two preludes by Sechter and Hilbert. The organ sonata (No. 3) by Mendelssohn, and finished with the mighty toccata and fugue in D minor by Bach. Though blind he showed considerable power and control over the king of instruments. As a pianist he gave proof of his elegant touch and fine feeling by playing Beethoven's variations Op. 34. The third Gesellschafts concert was a splendid one. *St. Paul* by Mendelssohn, was performed, and delighted all hearers. Herr Walter from the Hofoper and Herr Henschel were the chief of the soloists. The work was performed for the first time here with the accompaniment of the organ, only the player being Herr Professor Zellner, the indefatigable general secretary of the society.

The Hofoper has enjoyed the satisfaction of registering a list of five performances. The attraction was Frl. Bianca Bianchi, who so suddenly became a "star." She performed

Amina three times, Lucia twice, Margarita de Valois, Page Oskar, and took leave with Donizetti's Maria in her final attempt, receiving each time enthusiastic applause. It may be hoped that the sympathy of the audience will endure when she becomes a member of our opera, which so long has languished for lack of a similar singer. Fil Tagliana has departed from Vienna for Berlin. In two rôles, Baucis in Gounod's *Philemon und Baucis* and Marie (*Czar und Zimmermann*) in which she appeared, she delighted the audience. The new year began with Weber's *Euryanthe*, not performed for many years. It was well done by Mmes. Kepfer, Materna, Herren Walter, Rokitansky and Beck. Next *Siegfried* and *Rheingold*, and *Walküre* is for the present in view, some of those qualified to play in these operas being ill, others absent, and the rest hard at work studying for the *Götterdämmerung*, which will be performed, as promised, in February.

Operas performed from December 14th to January 14th, 1879:—*Nachtwandlerin*, *Lucia* (twice), *Siegfried* (twice), *Wasserträger* and the ballet "Sylvia" (twice), *Fidelio*, *Hugenotten*, *Philemon und Baucis* (twice), *Czar und Zimmermann*, *Maskenball*, *Trompeter*, *Regimentstochter*, *Euryanthe*, *Afrikanerin*, *Lohengrin*, *Zauberflöte*, *Faust*, *Profil Regulski*, *Don Juan*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Among the works published by the German Handel Society and marked with an asterisk [denoting that they are now published for the first time] I notice the operas *Tamerlano*, *Scipione*, *Alessandro Admeto*, *Riccardo*, *Rodelinda* and *Siroe*. It may interest the readers of the MONTHLY MUSICAL RECORD and also the learned editor of the German Handel Society's publications, to learn that all the above-named operas were published in England in score in or about the year 1728 by Clare and Creake, of Bow Churchyard, who also advertised packs of musical playing-cards. I have before me as I write the score of *Siroe*. The title-page, which represents a female figure playing a harp, surrounded by *amorini* and an assortment of musical instruments, is undated and merely describes *Siroe* as "An opera composed by Mr Handel." The engraving throughout is excellent, and the singers' names, viz., Signor Boschi (bass) Signori Baldi and Senesino (counter tenors) and Signora Cuzzoni and Faustina (sopranos) are given as each sang in it. Any further information in my power to afford I shall be glad to furnish to you or any of your readers interested in the subject.—I am, &c.,

F. R. ARMITAGE.

Temple, Jan. 3, 1879.

[It may interest our esteemed correspondent to know that the asterisk prefixed to the list indicates that the works are published for the first time *complete* and *in full score* exactly as written by the composer. None of the operas were printed as before except four by Arnold. Them are filled with innumerable faults and blunders of every kind. The songs and overtures of nearly all Handel's operas were published in his lifetime by Walsh, Cluer and others, but not a single one in full score and in a complete form. The splendid edition of the German Handel Society is really the first which gives these beautiful works entire in their dramatic structure just as they came from Handel's pen. The English music publishers in Handel's time did not adopt the French manner of printing the operas and other works as they were performed. This is much to be regretted for had it been done, many precious works of our musical history would have been preserved in their original state. How worthless the old editions by Walsh, Cluer &c. are in forming a trustworthy full score will be best seen by comparing the Society's edition of *Radamisto* (Vol. 63) with that of the songs published as they by the author and carefully corrected by him. The publications mentioned are not unknown to the editor of the German edition. In the second volume of Dr Chrysander's Life of Handel the exact dates of the publication of all these prints, besides of many spurious editions are given. But they are all *collections of single songs only* more or less complete, brought together by the industrious John Walsh in five volumes under the general title of "Apollo's Feast, or the Harmony of the Opera Stage." The editors of the German Handel Society's publications, in placing an asterisk before the works in question although nearly every song of some of the operas has been printed before, are justified in their practice. In *the works themselves Handel's complete and original full scores, are really published in the series for the first time.*—ED. M.M.R.]

Reviews.

Instructive Ausgabe Klassischer Klavierwerke. Bearbeitet und herausgegeben von Dr SIGMUND LEBERT. Abtheilung VII. Band 1 und 2. "Dussek, Sonaten und andere Werke für das Pianoforte." Stuttgart: J. G. Cotta.

THE name of Dr Lebert as professor in the Conservatoire of Stuttgart is, to a great extent, a guarantee that any work published under his direction or at his instance should command attention as being the work of one having power to speak with authority. The edition of the classical pianoforte works of the great modern masters, Haydn, Mozart, Beethoven, Schubert, Clementi, and Weber which have been included in the series already so well known, having found its way into regions more remote than the immediate circle for which it was presumably designed. With a commendable desire to secure for the works published under his care the greatest accuracy and authority possible, the co-operation of such skilled masters in pianoforte craft as Dr Hans von Bülow, Immanuel Faisst, Ignaz Lachner, and Franz Liszt, has been obtained, inasmuch as the works have been given out according to the readings or interpretations of these dexterous and learned performers and professors. In this respect the student has everything made easy for him, for each incidental turn, grace note, and trill is explained and set forth in notes of the full relative value of the font of each page on which the appearance of one or more of these *agrémens* requires such explanation.

Another distinct advantage to be derived from a study of this particular edition rests in the fact that the pupil is led simultaneously to study the subtleties of form with the technicalities of manipulation. In each movement the several component parts are plainly indicated, so that by the best and most interesting practical means knowledge of construction may be acquired, at the same time that an intimate acquaintance with the music as a means of performance is sought to be obtained. The chief theme, the subsidiary theme, the development, episodal phrases, codas, and introductions are all shown by certain marks or indications. In studying the works of Dussek the composer who forms the seventh portion or number of the series, after the suggestions given as well as to form as to performance, the least intelligent or self-confident pupil would be able to interpret reasonably and to some degree acceptably, the pieces set out in the collection, while the gain, the *moving* of labour to the industrious and painstaking student, would be manifestly great in proportion.

In obedience to the stated plan, the works are arranged in an instructive order, the two parts together containing fourteen works, namely:—1. "La Matinée," rondo in B major; 2. "Canzonetta," D minor; 3. "Un Barque légère," Air de Grétry, E flat major; 4. "La Chasse," I major; 5. "La Consolation," B flat major; 6. "Les adieux," rondo, E flat major; 7. Sonata Op. 9, No. 3, D major; 8. Sonata, Op. 10, No. 2, C minor; 9. Sonata, Op. 35, No. 1, B flat major; 10. Sonata, Op. 35, No. 2, B major. The second part embraces:—11. Sonata Op. 35, No. 3, C minor; 12. "Elégie harmonique sur la Mort du Prince Louis Ferdinand de Prusse, en forme de Sonate," Op. 61, F sharp minor; 13. Sonata, "Le Retour à Paris," Op. 70, A flat major; 14. Sonata, "L'Invocation," Op. 77, F minor. To the majority of amateur players this selection cannot fail to prove exceedingly acceptable, especially as in their present form all that beautiful, clear, legible, and distinct engraving and printing can do to help the eye and ease the mind, appears to have been done with the greatest possible measure of success; so that the fame which the Cotta editions have already earned is not likely to suffer by diminution. The cheapness of the price at which they are sold is also another ground for recommendation; for the sum for which each earnest student or amateur can make himself the happy possessor of these works is comparatively trifling, when the care and labour employed in their production are taken into consideration. As a preface to the collection a critical and biographical essay, in German, is prefixed, which cannot but be of interest to all those who can read the tongue in which it is written, and profit by the able and far-seeing remarks therein presented to the reader.

The Children's Bach. By E. Pauer. London: Augener & Co.

Following the plan suggested by the publication of "The Children's Handel" to which we had the pleasure of calling attention in the December number of last year, Mr. Pauer has brought out a selection of the easier pieces by John Sebastian Bach for the benefit of the youngest pianoforte players. These pieces, like those of the former volume, are contrived so as to avoid the difficulty little hands experience in spanning octaves, and not to trouble their heads too much. The fingering is intelligently marked, and there is an added "direction mark" which cannot fail to prove exceedingly valuable as a guide to the proper learning of the value of the notes in their time-relations. This addition consists of a series of dotted lines running perpendicularly from the treble to the bass parts, so that the little player may know at a glance which notes in the two parts ought to be struck simultaneously. As the parts occasionally contain a number of notes for one hand, accompanied by only one or two in the other, not always marking the rhythm or coming in upon the accented parts of the bars, the value of this simple direction is most apparent, and the wonder that it has not been more extensively used in all works intended for purposes of instruction in the greatest measure because of its positive practical worth. Its appearance in a collection of pieces got together for children will, of course, enhance the object for which the publication is undertaken, namely to familiarise the minds and hands of the young to the style and manner of all the old and marvellous composers. The contents of the volume are varied and interesting to others besides children. There are altogether some thirty-two pianoforte solos, comprising preludes, airs, sarabandes, siciliannes, minuets, bourrées, gavottes, fugues, gigues, and a variety of other pieces. There are also four duets, a prelude in E flat, a pastorale a fugue, and an andante. All the pieces are beautifully and clearly printed so as to be both legible and by means of the markings and directions, intelligible also; and there is a portrait of the composer and a memoir by Dr. Dulcken prefixed to the work which makes the whole thing as complete as possible; and all those who have their interest awakened by the music sufficiently to desire to know what manner of man the composer was in his life and appearance may have their wishes gratified. By this short and terse description of the volume, "The Children's Bach," it may be seen what a valuable addition has been made to the instructive literature of the pianoforte by Mr. Pauer. May it be hoped that he will be encouraged by its reception, from all interested in such work, to continue his labours on behalf of the young by the production of a like selection from other composers, for it is certain that by such works the cause of true and pure art will be greatly set forward, both in the present and in the future.

Allegro Scherzando, by Moritz Moszkowski. Op. 20. London: Augener & Co.

If nothing else had been presented to public notice previously, this most striking composition alone would have marked the author as one who had power to command the attention of his fellow musicians. It is perfect in its observance of the requirements of form, novel and piquant in the strain of its melody, fresh, free, and daring in the harmonies. The rondo form has been selected for the plan and right ably it has been managed, for the composer has imparted a seeming of novelty to that which is itself in familiar. So the development he exhibits powers of invention and a fertility of imagination which inspire great hopes in the future works from his pen; while his knowledge of the resources of the instrument leads naturally to the belief that he has, if not actually discovered new powers in the pianoforte, at all events shown the way by which a great amount of variety may be obtained from, through, and by its means. It is altogether a truly admirable composition.

A Dictionary of Music and Musicians. Edited by G. Grove, LL.D. London: Macmillan & Co.

The articles in Part 5 of this work, comprising most of the ordinary words found in and connected with music, between the biography of Ferrarese del Bene and the word "guitar," are of the same character as heretofore, not less well written or interesting. The biographies of necessity take up the greater portion of the space in this part. Several of these are models of conciseness and as far as can be judged of accuracy. Those of Fétis, of Fasting, the originator of the Royal Society of Musicians, the Gibbons family, Gevaërt, Gluck, Gosse, Gounod, the Graun family, Greene, and Grist will be found especially interesting alike as records of known facts and as literary compositions. To the advice of Sir John Goss the date of the publication of the "Church Psalter and Hymn-book," which he edited in conjunction with the Rev. W. Mercer, has a gap which may be supplied by the addition of the figures 56, the year in which the work was completed.

There are one or two among the numerous notices of musicians which are less commendable either for style or accuracy. Thus it is stated that Mr. H. Gadsby had virtually no other musical training than that received from Mr. W. Hayley while he was a chorister at St. Paul's; this is not true, for he was the pupil of Mr. George Lake after he left the cathedral. Again, it would have been better to have omitted the name of Graziani altogether, if particulars of his personal name, date of birth, and other matter were not to be procured. The chief articles descriptive of musical subjects are "festivals" short but fairly complete, "figure," "finale," "fingering," "flageolet," "flute," the last two exceedingly able articles. "Form" is an exhaustive treatise dealing with the subject more from an historical than from a technical point of view, and yet for all that it is elaborately treated, it is far from complete, and the author of the paper appears to have adopted the views of the German writers upon the subject, and to have made very little independent research. The examples quoted in illustration of the remarks are copious and interesting.

The articles connected with the word "fugue" bear the familiar initials of the learned Professor of Music at Oxford, and are ably written as well as being thoroughly trustworthy. The chief word is tersely and clearly described, and though many readers would doubtless have been glad to have seen it more copiously treated, none will complain of its accuracy.

Under the word "gles" much valuable information is given by a writer who is thoroughly *au fait* at his subject; and all that is known likely to be known, or in any degree interesting about the national anthem, "God save the King," is related in an agreeable manner without needless verbosity, which too many writers who treat of the same subject seem inclined to indulge in.

The number is, on the whole, a very good one, containing a great amount of information valuable alike to the general reader and to the professional musician, as well for the purposes of reference as for instruction.

MINOR ITEMS IN MUSIC

Among the lesser publications we would mention:—*Our Last Good-bye.* Ballad by J. L. Hatton (Ewald & Co.). A sweet and impressive melody from the hand of a master well skilled in the craft of ballad writing, and to whose long experience has brought the power to do that which the mind desires.—*Autumn Leaves* and *If in a Year.* Songs by Eliza P. Forbes (Stanley Lucas, Weber & Co.). Both words and music of each of these songs are the production of the same hand. The great charm of the first is its evident simplicity and of the second the tenderness of feeling sought to be conveyed through the vocal part and the accompaniment. There is an evident air of amateur workmanship in each, but the goodness of the intention overrides any objection that could possibly be offered to the design.—Following the example set by Wagner, and in the belief that the musician when possible is his own best poet, Mr. Elliot has furnished the words of three clever and well-written songs (Boosey & Co.). "The Star and the Flower" has a charming melody which emphasises the grace of the words. "Little Lilian's Lullaby" is one of the most pleasing ditties of the kind to which it belongs, alike for the words, the melody, the accompaniment, and the dainty little chorus, an altogether novel effect in the song. "The Bandit's Call," in spite of its repulsive title, is a very effective song, full of a character not in the least degree weakened by the form of the accompaniment. The three songs form no bad evidence of the

musically accomplishments of their author.—*A Sailor's Song*, by OTTO SCHWEIZER (Paterson & Sons, Edinburgh). Boldly written, in a flowing style, thoroughly vocal and well accompanied song.—The last named house also issues *Minnehaha* (laughing water) valse brillante pour le piano, and *La Reveuse de Mignonne* par OTTO SCHWEIZER, the first being a charming piece of melodious writing, having an introduction of more than ordinary merit and originality. It is easy to play, and effective when properly played; the second, in the form of a song without words, containing no difficulties to the players, and much that is pleasant to hear.—In the *Fantasia Brillante* by THOMAS J. PURCELL (John Blockley) three Irish melodies, "The Shamrock," "O Donnell aboo!" and "I wish I were on yonder hill," form the subjects upon which this fantasia has been built, in a style every way commendable.—The *Barcarolle* for pianoforte by G. RUSSI (D'Alcorn), one of the posthumous works of the composer of "William Tell," is a pleasing specimen of his writing after the lighter style of the songs popular among the people of Italy.—Among the pieces recently issued by Messrs. Augener & Co. the *Vox Cœlestis* Andante by Edouard Batiste, wrought into a Fantasia by MAURICE LEE, has a melody, pretty, fresh, simple, and fascinating, arranged in such a manner as to display by turns the several qualities of the original form, until the whole forms a fully commendable piece from a musical point of view, a clever piece of construction from a mechanical standpoint, and a specimen of work or model for educational purposes in the cultivation of *technique* that the author is to be commended for having produced.—*Les Clochettes d'Or*. Nocturne pour le piano, par LÉON D'OURVILLE. Without calling into question the fitness of the title with the knowledge that gold is not necessarily a musically resonant body, nor staying to inquire whether there is any latent "Whistlerism" in the choice of a name, the colour of the print, the character of the music, and a portion of the title seeming to form an enigmatic "nocturne in black and gold," it will be enough to say that a more delightful example of "boudoir music," serving as a poem for recreation or study, has not for a long time been issued from the press, and therefore we write with every confidence recommend it to the attention of our readers and subscribers who may desire some of its class.—The same pianoforte writer has arranged the two melodies "Com'e bello," from Lucrezia Borgia, and "Als der fürstlichen Sänger" from Tannhäuser, with a considerable amount of ability so as to fit them for teaching pieces. They are included in and form Nos. 11 and 12 of the admirable series called Perles de Salon.—The Gavotte Bizarre by Percy Reeve, forms a somewhat droll diversion from the usual style in which it is customary to treat the modern forms of the old-fashioned dance.—At the same house (Messrs. Augener) is published a capital set of "Lieder transcriptions," by G. Trebelli, consisting of Gluck's "Herz, mein Herz," Gumbert's "Sie allein," Moore's "The Last Rose of Summer"—which melody by the way, was not written by Moore, but by or Irishman named Milliken to the burlesque words "The Groves of Blarney"—Naumann's "Leicht Gepäck," Spurni's "Du, du Liebchen," A. Wagner's "Bleib bei mir," and Wendt's "Wie schön bist du." They are all easily and pleasingly arranged, and make agreeable pieces for practice or performance.—The song "The Album Portrait" (Albumblatt), by JOSEF LOW, is not only one of the most melodious, upon tuneful songs we have recently seen, but it is also one of the most original.—The two songs, "Sandalphon" and "When evening shades are falling," by Henry Smart, are beautiful, thoughtful musically, and thoroughly vocal.—The *Salon Walzer über den Namen Bach* and the *Hommage à la Polonaise Mazurka* forming Nos. 7 and 9 of the collection of Danses de Salon, by A. PIECZONKA, are in every way notable specimens of ingenuity and musical skill. Fugues and organ pieces, have been built upon the theme suggested by the four notes which the letters of the name of Bach supply, but the present is the first instance in which a dance measure has been formed out of the subject. It has been most cleverly done; the devices of diminution and inversion being introduced with a truly luscious ling effect. The *Hommage à la Polonaise* is a very dashing and spirited mazurka, striking in melody and rhythm, and simple in the harmonies and in the demands made upon the ability of a player.

Concerts.

PHILHARMONIC SOCIETY.

THE Directors, Sir Julius Benedict, Messrs. Walter Macfarren, W. H. Cummings, G. A. Osborne, C. E. Stephens, Harold Thomas and John Thomas have issued the prospectus of their sixty-seventh season. They propose to give eight concerts in St. James's Hall on the following dates:—Thursday evenings, February 6th; 20th, March 6th, 20th; Wednesday evenings, April 30th; May 21st; June 11th, July 2nd. The analytical historical programmes will be written, as heretofore, by Professor G. A. Macfarren, and the conductor is to be, as usual, Mr. W. G. Cusins, his experience being equal to his ability.

The directors make no promises as to the favouring of any special class of music to be produced during the season, but they have published specimen programmes which show the scheme to be sufficiently comprehensive and attractive to maintain, and possibly augment, the character of the Society; and as the band includes the names of many players of eminence and position, there will be no reason to doubt the efficient power of the orchestra to do justice to the work it will have to do. It is to be hoped that the season will be as prosperous as the programmes appear to be attractive.

MONDAY AND SATURDAY POPULAR CONCERTS.

WITH the first Monday in the New Year the order of the concerts was resumed, and to welcome the return of a favourite pastime, a large audience was present; who, if applause be taken as a test of the measure of their enjoyment, must have enjoyed the music given to a great extent.

The first piece in the programme was Beethoven's quartett in C major, Op. 59, No. 3 of the set dedicated to Count Rasoumowski. It is, fortunately, well known, and or played on this occasion by Mme. Norman-Néruda, Messrs. Ries, Zerbini and Piatti, lost no jot of its beauty or spirit. The pianist was Mlle. Krebs, and her first solo the Beethoven sonata in E flat, Op. 81 ("Les Adieux, l'Absence, et le Retour") was given with a considerable amount of delicacy of expression and breadth of power needful for the best interpretation of so fine a work. It was probably not of a desire to present it with an impulse that should appear to be spontaneous, that she played it from memory; but there was at times a strained reading, as though the effort was more of less a mechanical one and like most things mechanical, wanting in that which should bring the charm of unprompted.

The fair pianist united with Mme. Norman-Néruda, Messrs. Zerbini and Piatti, in giving a fine version of a quartett in E flat major by Camille Saint-Saëns, a work which contains many of the graces of the French school, with a considerable admixture of originality and individuality. The chief fault of the composition, if it be a fault, rests in the fact that its several movements are extended to a greater length than the patience of many not unreasoning admirers of this class of music can well endure.

In addition to the above-named pieces, Sig. Piatti played a concerto in A major for violoncello by Lucidi, with a great effect. He was accompanied by Mr. Zerbini, who did the like service for Mr. Barton McGuckin in his songs, "O mia multrose," by David; Stradella's "Pietà, Signore," by Salvator Rosa; and "Ja, du bist mein," by Abt; a selection which showed the singer's universality of taste, as his singing exhibited the versatility of his powers.

The following concert on the 13th had Herr Straus or leader. Messrs. Ries, Zerbini, and Piatti or his colleagues, Mlle. Marie Krebs as solo pianist, and Mr. Federici as vocalist. The pieces given were Schubert's quartett in G major, which was played with much delicacy and spirit. The serenade trio by Beethoven was of no less excellent specimen of smooth and elegant interpretation. It had already been heard eighteen times before at these concerts, and those who had heard it most frequently were free to admit that the performance on this evening was equal with or by that had preceded. Chopin's "Introduction and Polonaise brillante," Op. 3, for violoncello and pianoforte the last piece in the programme, was entrusted to the competent hands of Mlle. Krebs and Sig. Piatti, and consequently afforded great pleasure to the audience.

On the 20th inst. the pianist was Mlle. Janotha, who receiving an encore for her performance of Beethoven's sonata in C sharp minor (the "Moonlight"), which she played most charmingly and with all the advantage arising from a skilful hand and a fine taste. By desire the Rubinstein sonata in G major Op. 13 was repeated at this concert, the young lady being assisted by Sig. Piatti. The concerted pieces were Mozart's quartett in E flat, No. 4 played by Mme. Norman-Néruda, Messrs. Ries, Zerbini, and Piatti and

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Haydn's trio in G major, given by Miss Jaxatha, Mme. Norman-Néruda, and Sig. Piatti, which work was given in the most genial manner possible. Miss Mary Davies sang in the most acceptable form Handel's "Ah! perche giusto Ciel," and a pretty ballad by Arthur Thomas, "The Girl to her Bird." The accompanist was Mr. Zerbini.

There have been two Saturday Concerts given since the re-opening of the season—one upon the 11th and the other upon the 18th. At the first concert there was not as large an audience as one is accustomed to find on these occasions, counter attractions of a wintry sort doubtless keeping many away. The programme was a good one, and the performance no less so. The executants were Messrs. Straus, Ries, Zerbini, and Piatti, with Mlle. Krebs as solo pianist. The works given were Beethoven's quartett in F, Op. 59, No. 1, Mozart's sonata in A flat for pianoforte and violin, Beethoven's trio in B flat, Op. 97 for piano, violin, and violoncello, and an allegro, adagio and gigue for pianoforte alone, the composition of Giovanni Adolph Hasse, and one which is a favourable example of the music of a bygone period, losing nothing of its quality or charm by being played with such of the light of modern experience, and with the addition of modern resources, as could be laid upon it by the accomplished player Mlle. Krebs. Mrs. Davison, the American vocalist, was the singer her choice falling upon a song by Handel "O loco a un inspetto," and Schubert's Nun a song "The mighty trees bend." At the second of these two named concerts the most interesting feature was the solo in A minor for pianoforte and violin, by Goldmark, most splendidly given by Mme. Norman-Néruda and Mr. Charles Hallé. Occasion may be taken at another time to speak of its many merits of the present it is enough to say that it was made extremely welcome. Schumann's quartett in A minor, Mendelssohn's "Thema con Variazioni," and Beethoven's "Sonata appassionata," with songs by Franz and Benedict, sung by Miss Redeker, were the other attractions of the concert.

MADAME VIARD-LOUIS'S CONCERTS.

Some very interesting pieces were included in the programme of the concert given on January 21st at St. James's Hall and although the performance was by no means so perfect as might have been expected from the character and quality of the band, still the works were sufficiently good to enable the attentive hearer to gain a pretty fair idea of the merits of the several compositions. In some cases it is an advantage, for the sake of imparting a clear notion of the music given, to take the items in groups or classes; in other respects it is better to speak of them in the order of performance. The programme of the concert now under review will be best described according to the latter mode.

The concert commenced with the overture to *Thamondar* which was played twice, the second time in obedience to applause bestowed upon the performance the first time. Following this, a minuet by Bourgault-Ducoudray was played for the first time. It is a quaint imitation of an early eighteenth century composition, with a pretty good sprinkling of passages and ideas that have been of late made tolerably familiar and have been made to serve a revived interest. Yet if there is nothing particularly remarkable in the scoring, it is pretty and inoffensive and received some amount of applause.

In the performance of Mendelssohn's e minor concerto Mme. Viard-Louis exhibited sometimes a considerable amount of taste and expression, at others the inequality of her reading and execution left much to be longed for. She received the honour of a recall, as well for this as for her solo given later on.

After the concerto, Mr. Edward Lloyd sang the barcarolle "Nymphes Attentives," from Gounod's *Polyeucte*, a song which has not an original passage or idea in it from the beginning to the end; and however fresh and piquante it may have been to the Parisians it is not so to a London audience many of whom have heard the phrases with less would-be classical associations. The symphony in F by Hermann Goetz, played for the first time at the last concert was repeated and created a lively impression of the genius of the composer of *The Taming of the Shrew*. Mr. Edward Lloyd's voice was once more heard this time in Loder's song "Wake, my love" and hime. Viard-Louis appeared again to play Bennett's charming "Rondo Piacevole." The concert concluded with a performance of the ballet music to *Polyeucte*, which, though more striking a character than the song from the same opera is, to confess the truth, a little disappointing after all that had been said about it in the French journals. It is quite possible that it loses much by dissociation from the terpsichorean spectacle it is designed to accompany; and while it must be admitted to possess a considerable amount of charm it cannot but be felt that the charm would be heightened to the listener unacquainted to any extent with Gounod's music. In this, as in *Cinq Mars* he has repeated himself to a considerable extent, and it becomes difficult not to connect former figures with certain well-known turns of thought. If however neither the melodies nor their appearance as ballet-music imply the opening of a fresh lode the hearer must be very hard to please who is not fascinated with the scoring. That is most masterly and for that alone the amateur will be glad to have been made acquainted with this portion of Gounod's latest work.

Musical Notes.

Edward B. Aveling, D.Sc. Fellow of University College, London has been elected to the professorship of English at the Royal Academy of Music.

The following concert bill has just been accidentally discovered. It was issued by Mozart's father at Frankfurt in 1764:—"My daughter twelve years of age and my son aged seven, will perform concertos of the greatest masters on the harpsichord. My boy will also play a concerto on the violin. He will, moreover cover the finger-board of the harpsichord with a cloth and play on it equally well. He will name any sound or chord struck on an instrument or on a bell. Finally he will improvise according to the wish of the public on the organ, or on the harpsichord, in any key however difficult. His performance on the organ will be quite different from his playing on the harpsichord."

At the last Edinburgh Choral Union concert, among other things produced was a scherzo for orchestra, by A. C. Mackenzie, which was conducted by the composer and was favourably received.

Miss Fauseline Dickson a young vocalist of much promise, a pupil of the accomplished teacher Mme. Cellini, has been singing in the provinces, with great success, the chief part in Virginia Gabriel's melodious operetta, *Widows Bewitched* and the new and clever song "If," written expressly for her by the Countess of Charlemont.

Music in Elementary Public Schools.—The first step necessary to reform the present system of singing by ear and substitute for it instruction in music is the supply of competent teachers. Lancashire is the first county to start this reform and has just held a competition for free scholarships at Owens College, Manchester, when ten scholarships were awarded to teachers in elementary schools which will enable them to obtain musical instruction with examinations and prizes.

On Friday December 27th Mr. William Ayre, organist and choirmaster of St. Mary's Church Tyne Dock, South Shields was presented with a testimonial consisting of an illuminated address and a cheque for £100 on the occasion of his leaving St. Mary's for an engagement at the Wesleyan Chapel, Elswick Road, Newcastle. The presentation took place at the Jarrow Chemical Works' Schools, Tyne Dock, South Shields, where there was a numerous attendance.

Her Majesty's Theatre.—Mr. Mapleson has re-opened his house for a series of performances (in English), by the Carl Rosa Opera Company on January 27 when Wagner's *Rienzi* was produced with great splendour. The English text has been prepared by Mr. J. P. Jackson, whose skill as an adopter was displayed in the version of Wagner's *Der Fliegende Holländer* brought out by Mr. Carl Rosa at the Adelphi Theatre in 1876—the same opera having been given in Italian during Mr. George Wood's brief occupancy of Drury Lane in 1870. The performances of *Rienzi* can scarcely fail to be largely attractive the probability being that the music is more to the taste of the majority of the English public than the composer's subsequent works in which their prejudices are largely assailed. The cast of the opera promised well for its efficient representation, including as it did Mr. Mass in the title-character, Mme. Helène Crosmond as Irene, Mme. Vanzini as Adriano, Miss Georgina Burns as a Messenger of Peace, Mr. W. Bolton as Orsini, &c. Other probabilities in Mr. Carl Rosa's programme are the production of English versions of M. Gounod's *Faccdrao*, and Flotow's *Martha*, the text of the former by Mr. Sydney Samuel, that of the latter by Mr. Henry Hersée. Miss Julia Gaylord is to sustain the title character in *Faccdrao*, and Mme. Delasi in *Carmen*. Among other valuable members of the company are Misses Josephine Yorke and Giulia Warwick, Mr. F. Packard, Mr. C. Lyall, Mr. F. H. Celli, and Mr. H. Pope, besides several who have as yet been chiefly known in Mr. Rosa's provincial performances. As in past seasons the orchestra is a special feature. It consists of about forty performers, headed by Mr. Carrodus as principal and solo violinist, and comprising among other skilled instrumentalists, Messrs. Pollitzer, Parker, Doyle, E. Howell, Soderdorff, Reynolds, Da-

brucq Van Gelder Hutchings, Rawlins, Musgrath and Miss Lockwood as harpist. The chorus is on a proportionate scale. The office of conductor is divided between Mr. Carl Rosa and Sig. Randegger.

DURING the course of the year 1878 the following new operas have been placed upon the stage in Italy:—*Griselda* de Scarano, at Naples; *Lola Willson* de Bonamici, at Pisa. *Rufomio da Mezzara* de Baldini at Parma. *Il Falconiere* de Bonamati, at Venice; *Gli Equivoci* de Sarno at Naples. *Francesco da Rimini* de Cagnoni, at Turin. *Agnesi de Gandini*, at Palmanova. *Celesti* da Tabbé Achille, at Rimini. *Il Convito di Baldassare* di Micoli, at Naples. *Redivivo di Spagna* de Ravagnoli, at Parma. *A conti di S. Romano* da De Giosa, at Naples. *Egmont* de Dell'Orefice at Naples. *Il Lago delle fate* de Dominicelli, at Milan. *Gabriella Candiano* de Morodei at Milan. *Bernabe Visconti* de Franceschini at Milan. *Raffaello e la Fornarina* de Sebastiani at Rome. *Il Violino del Diavolo* de Mercuri at Cagli. *Parisina* de Girbaldi at Montevideo. *Conchita* de Amoni, at Milan. *Griselda* de Cottrau, at Turin. *Amy Robsart* de Cajani, at Trojano. *Arrigo II* de Palmerini, at Monza. *Il Matrimonio impossibile* de Ferrata, at Chevasco. *Ginevra di Montvale* de Parravano at Milan. *La Crociata* de Cornaro at Bologna. *Il Negriero* d'Anton Mazzocchi at Bareggio. *Iona Lorhelie* de Falchi, at Rome; and *Delmira* de Bacchini, at Florence.

ON Tuesday January 14th, a performance of a portion of Bach's "Christmas Oratorio" was given with band and chorus at Westminster Abbey and on the 25th the customary selection from Mendelssohn's Oratorio, St. Paul, was performed at St. Paul's Cathedral.

FRÄULEIN DORA SCHIRMACHER, whose playing has been frequently mentioned in these columns as being of more than common merit, and of whom our Leipzig correspondent speaks so highly, has given a concert at Elberfeld where she performed with increased success.

SALE OF MUSICAL COPYRIGHTS AND PLATES.—The stock of Messrs. Duff & Stewart was offered to auction by Messrs. Brown, Swinhorne & Morrell at their rooms 353 Oxford Street, on Monday December 9, and three following days. As the lots were unreserved a large company attended the sale and very satisfactory prices were realised. Amongst the principal lots may be noticed:—Lot 1—[L. Hatton's song "A Bird sang in a Hawthorn Tree," £330 (Mills). This lot in the sale of 1875 brought only £147. Lot 16—Pinsuti, "A Little Cloud" £15 5s. (Jefferys). Lot 22—"A maiden sat Alone one day" (by the same composer), 14 guineas (Jefferys). "Angels are Watching" Franz Abt, 25 guineas (J. Williams). Lot 49—"Beautiful Dreams," W. C. Levey £85 10s. (J. Williams). Lot 57—Gounod's "Better Land" £11 12s. (Mrs. Weldon). Lot 61—Land's "Birds of the Wilderness," £16 5s. (Lonsdale). "Blossoms," J. L. Hatton £30 (Ashdown & Parry). Lot 72—"Brave old Oak," E. J. Loder 35 guineas (Ashdown & Parry). Lot 73—"Brave old Tenorairs" £27 10s. (Jefferys). Lot 87—"The charms I sing" Berthold Tours, £13 10s. (Bath). Lot 240—"Dreams of Angels," Franz Abt £32 (Howard). Lot 152—"My Ancestors were Englishmen" £26 (J. Williams). Lot 154—"Esmeralda," £546 (Bath). Lot 205—Jules Rochard's "Autumn Sketches" £280 12s. (Willey). Lot 240—Trekell's "Classical Treasures," £55 (A. Cock). Lot 287—"Breaking Day Schottische," Bernard, £181 (Bath). Lot 304—"Dora Waltzes," £18 (J. Williams). Lot 356—"Fly forth, O gentle Dove" Pinsuti £60 (Ashdown & Parry). Lot 460—"I'm conquered, love, by thee," [L. Hatton, £11. Lot 471—"Johnny Smith," 21 guineas (Beckley). Lot 474—"The King and the Beggar Maid" £72 (Bath). Lot 503—"Live in my heart and pay no rent," £15 18s. (Lonsdale). Lot 561—"The Heather Wreath" £289 17s. (Jefferys). Lot 607—"Loved and Lost," £241 3s. (J. Williams). Lot 638—"Magic of Music" £25 12s. Lot 657—"The Miner" Berthold Tours, £43 15s. (Willey). Lot 671—"My Highland Home," £17 5s. (J. Williams). Lot 684—"My lost Darling" £18 (J. Williams). Lot 740—"Only love can tell," 55 guineas (Beckley). Lot 745—"O that we two were Maying," £273 (Howard). Lot 846—"Easy Method for Pianoforte," by Rochard £64 11s. 8d. (Ashdown & Parry). Lot 909—"Robin Adair" £28 (Ashdown & Parry). Lot 954—"Rêve d'Amour Waltzes," £33 16s. (Lonsdale). Lot 1001—"Harlan's Song of the Sea Breeze," 21 guineas. Lot 1042—"Sweet Olden Days," Vivian Bligh, £30 16s. Lot 1046—"The Grand Opera, The Talisman" £161 13s. (Hime). —Lot 1079—"Tripping through the Meadows," Michael Watson, £36 16s. (Willey). Lot 1101—"Twas but a Dream," Berthold Tours, £42 (Willey). Lot 1146—"When the Fairies are Asleep," Lady Baker £54 (Willey). Lot 1159—"Will thou love me then as now?" £63 (Lonsdale). Lot 1187—"The Troubadour" G. A. Macfarren, £58 16s. (Metzler). Lot 1199—"Scotch Airs, arranged by Glover 60 guineas (Metzler). Lot 1204—Doyian Smith's "Song of the Sylph" £20 (Cramer). Lot 1247—"The Magazine of Popular Music," £218 3s. 6d. (Bath). Lot 1964—"Under the Mistletoe Quadrilles" £70 (Metzler). Lot 2076—"Watching for Pa Quadrilles. Jules Rochard, £34 15s. The total realised by the four days' sale amounted to £6,765.

MRS. GERMAN COOPER widow of the late George Cooper organist of the Chapel Royal, died on Jan. 7th. She succeeded her husband as organist of St. Sepulchre's Church, Holborn, and was much beloved by those who knew her as a true hearted amiable and Christian woman.

HERR PROCH composer and teacher of singing, died at Vienna on December 10th of last year aged seventy.

THE death of Mr. James McMurdie, Mus. Bac. Oxon. which occurred on Dec. 23rd of last year at the age of eighty five has also to be recorded. He was at the time the oldest member both of the Philharmonic Society and the Royal Society of Musicians. He was a pupil of Dr. Crotch. He composed many very fine glees and canons. He was for more than thirty years continually on the directors of the Philharmonic Society and both there at the Royal Society and in private life, was always most highly esteemed for his kindly and gentlemanly manner, musically feeling and valuable advice. He was the author of valuable works on harmony and psalmody, and was a candidate for the professorship at Oxford when Sir F. A. Gore Ouseley obtained it. At eighteen he was appointed organist of Christchurch, Blackfriars, afterwards the Philanthropic Society's Chapel, and for forty years held a similar post at St. Matthew's Brixton.

ON the 24th inst. died at Baden Baden the well-known composer Adolf Jensen. He had long been suffering from a chest complaint and he has at last succumbed to it in his 41st year. His death will be deplored by all lovers of music.

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Vol. VIII. (Year 1878) of

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The Monthly Musical Record.

MARCH 1, 1879.

SUCCESSFUL FAILURES

Upon a former occasion, when speaking in these columns of Tadpole talent, a reference was made to the uncertainty of popularity as influenced by the judgment of experts with regard to the probable future of new works. 'Compositions which the sages declared would stand "for immemorial time," died in their birth, and works for which a speedy oblivion and a relegation of copies to the butter shop was prophesied are common in the mouth of the many, and the copyrights, after having for years produced a handsome income to the proprietors, if offered for sale would realise a sum perhaps of many figures." This, as shown by daily experience, is very true and were it possible or desirable to institute the inquiry, some curious facts would doubtless be elicited concerning things for which failure was predicted or whose first reception was of so discouraging a nature that had not the author believed in his own work and kept it forward, or refused to assign it to the "caves of the departed," which into the coldness of a welcome upon the first exhibition might seem to point to most unmistakably, we should never have heard of them more. It is nothing unusual occurrent of the run of the common course of events, to hear that some great invention which has had so much influence in lessening the labour, utilising the time, and enriching the employer, was hawked about from place to place in the hope of finding a friend to help and encourage the introduction into those quarters where it was much wanted. We may hear also without surprise that the author, worn out with waiting, sick with constant failures, wearied in heart and soul, has died without seeing the realisation of his scheme for the benefit or advantage of his fellow-creatures. The hope which never deserted him or was relinquished by him remained with him always, and as such a thing could possibly be, may have formed the seed which, like the thistle, is charged with a power to assist its passage through the air from spot to spot or from mind to mind in sympathetic quarters until it alights upon a congenial soil, there to germinate to flourish and to spread. It is the desire, therefore, that these almost the first words of a new volume designed to promote and encourage art and artists, should serve as an incentive to the young aspirant never to be discouraged by a first failure, a few words are offered concerning the existence of one or two efforts of genius which appeared to fall like failures inert and not profitable, yet have achieved success beyond the most hopeful expectations. Without making the least endeavour to institute an inquiry into the reasons and causes which work upon men's minds so as to blunt their powers of reception—such a matter might form a fertile theme for observation and reflection at another time—it will be enough to show by the fate of one or two works that there is enough to point the remarks here offered, and perhaps serve as a motive for the pursuit of that principle in art which every earnest soul is conscious of possessing, and desires to turn to the best advantage. Instances there are, and will be, of workers who have "waked one morning and found themselves famous" for the production of little cared-for matter which happened to strike the fancy of the multitude, and brought them both fame and perhaps also reward. It is true that public taste is erratic and variable, not to say of fickle character, which accounts for the eccentricity of the likings, and the strange things which hold and absorb the attention at certain times, and which show that the humour of the day is not always to be influenced by those whose duty it is to direct thought and taste into presumably correct channels. Many causes will stand in the way of the progress of a great or good work in popular favour, the experts themselves may be wrong in their estimate and for a time stay the reception or acknowledgment of that which in after time fascinates and takes captive the attention. It may be considered needless to remind the reader of the circumstances attending the production of the *Messiah* by Handel, as an example of a successful failure. Other matters less familiar will serve. Take, for example, Gounod's *Faust*, and its treatment by those who ought to have known its great merits. One whose own works were always welcomed with eagerness by his countrymen, who being in Paris upon the occasion of the first performance of Gounod's work, sent word home to those who were anxiously waiting his opinion of the opera in order that it might be produced in London during the course of the season, that there was not a single melody in the whole work, and that however well it might be sung, played, or acted, the public would never take to it. His judgment was accepted as conclusive, for he had written innumerous operas containing a vast number of melodies which were sung everywhere by everybody, and it was therefore thought that he would be an even judge of what was likely to be both profitable and attractive. For many seasons the opera was kept off the English stage, and the music publisher who had bought the right of printing the composition in this kingdom for something less than fifty pounds was fain to think he had made a bad bargain. *Faust* was to all thought a failure, but when a manager, with a better belief in the music than in the judgments of the wise and expert, produced it boldly, the effect was such that the audience were almost beside themselves with delight, and from that time to the present no season, long or short, of English or Italian opera can in any degree be complete in which the work is not many times placed upon the boards, with as great a variety in representation as the talents of a constant change of exponents would naturally bring. But this is not the only opera which ought to have been a failure according to the judgment of those who are supposed to have power to support their opinions. Bellini's opera *Norma* was condemned at first hearing, but the author having faith in his own work, regarded the coldness and disdain with which it was received at first with great grief, but in a short time with considerable complacency, saying only "Vedremo, vedremo" ("we shall see, we shall see") to the judgment of the critics and the public. When the tune came, an opera grew into a greater or more lasting popularity, every melody in it became as well known as the most common nursery tune. The

favourite opera of its author at last received the welcome he considered it deserved. The story told by Pacini shows the value Bellini set upon his opera. He was once asked which of his productions he liked the best, his answer adding, 'Supposing you were on board ship and threatened with wreck, only to be averted by the sacrifice of some of your scores, which one of the whole number would you save?' 'My cherished *Norma*,' unhesitatingly replied Bellini.

As an instance of the great pains he took with the details, Pougin, his biographer states that the aria "Casta diva," which now seems to flow so spontaneously and freely, was written and re-written eight times before he was satisfied.

There are numerous other instances which might be quoted concerning the little regard in which composers have held works which have become world-famed, the authors considering as failures that in which the world perceives and has recognised the principle of success. A list of such works would form an instructive collection, and one as interesting as it would be instructive. Every one knows that Beethoven's song "Adelaida," and the overture to *Ruy Blas* by Mendelssohn, were only saved from the flames to which their writers desired to consign them, by those to whom the world owes a debt of gratitude for their timely interference in rescuing for the benefit of posterity, works which posterity is willing to acknowledge as benefits.

The efforts of genius unregarded in its own days, but fully recognised in after time, may also be counted in the catalogue of successful failures. In illustration of this it is scarcely necessary to do more than make a passing reference to the enormous number of compositions written by John Sebastian Bach, the greater part of which he never could possibly have heard for lack of means to bring them out properly, yet who shall say that his work was in vain? All those acquainted with the story of his life know that, in order that an appreciative circle might be possessed of copies of some of his master works, and being himself too poor to pay for the cost of multiplying them and unable to induce publishers to see their value he actually engraved the plates with his own hand, impressions of which are "worth more than their weight in gold five times told."

That publishers are not always alive to the possible popularity of a composition may be shown in numerous instances. In this they are, of course, blameless for it is difficult to foresee in what direction popular fancy may turn, or upon what it may fasten the love of the liking to.

The song "Cherry Ripe" not even now forgotten, fifty years ago was declined by nearly every publisher in the trade. A similar treatment awaited the song of "Nancy Lee" the most recent craze of a music-liking people, and the author publishing it at his own cost and charges, has already realised actually thousands of pounds by its sale. A question often presents itself to thinking minds as to what becomes of the copies of these popular things: they are not like fish, which get lost at the rate of a million a day, for they are more durable, and being more expensive have more care taken of them. As the things which minister to our pleasure are, in their degree as valuable as those which contribute to our comfort, these matters should not be lightly regarded, and, although we may not wholly and unreservedly admire them as productions, still we can take to heart the little lessons they teach. The lesson to be learnt from successful failures is too obvious to need stating in express terms, but as there are as many minds as there are many men let each tender frame his own moral and set up to it, and all the purposes for which this has been written will be amply fulfilled.

RICHARD WAGNER'S "*TRISTAN AND ISOLDE*" ANALYSED

BY F. CORDER.

Of the lovers and admirers of Wagner's operas in England, I have reason to believe that very few have taken the score of *Tristan and Isolde* into their hands without having laid it down again in hopeless despair of being able to master its bewildering intricacies. Even Von Bulow's pianoforte arrangement does not seem much to simplify the matter, for if the student is pianist enough to grapple with it, still there seems no beginning and no end anywhere, added to which any ordinary singer would be frightened at the very look of the voice parts.

If, however, the student be well versed in the composer's style and his art theories, he will clear away most of his difficulties at once by giving his closest attention to the libretto. But since this work, the masterpiece of its giant constructor, the full embodiment of his theories, containing as it does the ultimate results of his experiments in lyric drama, consists of tragedy, poetry and music welded into one homogeneous whole, it will be found that neither will bear to be separated from the others.

It is therefore chiefly for the assistance of those ignorant of German that I have taken upon myself the task of following the opera throughout its length and explaining to the best of my ability the composer's meaning employing, where quotations are required, my own translation of the poem.

Tristan and Isolde, like the *Ring of the Nibelung*, is written in Scandinavian or alliterative verse, but differs from this latter in respect of rhyme being occasionally used to give more point to the emotional parts. Every motive or action in the drama, every thought or idea in the poem—even down to the very metaphors—each is represented by a separate musical phrase or figure, seldom more than one or two bars in length, to which it is allied throughout the course of the opera, and in this collection of phrases, worked up into one united and ever-flowing whole, and performed by an orchestra of unusual dimensions, the whole musical interest is to be sought. To secure perfect continuity, anything like a full close in any key is strenuously avoided. Indeed the tonality is often very indefinite the extreme chromatic nature of the harmony making a common chord a thing of rare occurrence. The singers who are charged with the declamation of the words are allowed but a small share in the melodious interest, the voice parts being almost always written in that declamatory style which Wagner has done so much to advance, and to which, from a singing master's point of view, no vocal merit can be said to apply. So much for the principles of construction of this lyric drama (the term "opera" must be abandoned). Let us now see how they are carried out.

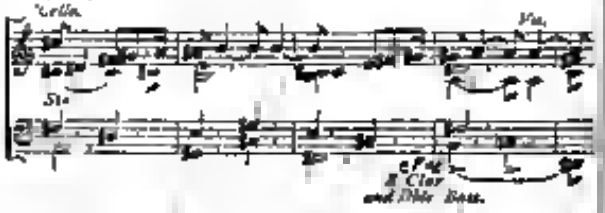
The orchestral introduction, by way of preparing us for what is to come, brings before us those themes only which apply to the principal motive of the drama—the effect of a love-potion upon the hero and heroine, at once lovers and enemies. The famous phrase with which it opens, and which according to my experience forms the sum total of most people's acquaintance with the work, is remarkable for the beautiful effect drawn from the unusual progression of an augmented 6th to a minor 7th—thus:—

(No. 1.)

A repetition of this a minor 3rd higher leads, after several hesitations, to the following —

(No. 2.)

Notice particularly the last three base notes of No. 3 —

(No. 3.)

They form a subject to be met with hereafter in connection with Isolde's intention of ending all her trouble by a draught of poison.

After the phrases numbered 2 and 3 have been extended with unbroken melodious flow, and one other phrase, which I need not quote, has been added we are presently introduced to something of a new character —

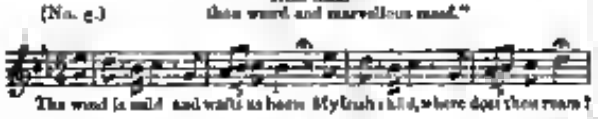
(No. 4.)

And directly afterwards we hear the second half of No. 1 given in conjunction with it. Again No. 2 appears, and a *crescendo* on the 'cello phrase in the second and third bars sets in, and leads to a remarkable *tutti*, in which the violins continue their scale passages, the wood giving out the first phrase of No. 3 the brass and tenor instruments meanwhile thundering forth No. 1 in its original form. Then there is a rush down of the violins, and the chord resolves as in No. 1, without brass, and *piano* than all melts away, and the first themes are heard repeated in divers keys, and growing fainter and weaker till a muttering passage on the basses seems to hush the orchestra into repose and silence.

ACT I.

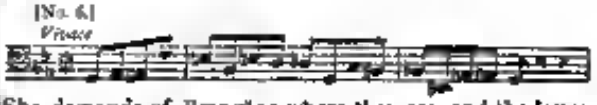
The curtain now rises, and shows a pavilion erected on the deck of a ship. Isolde, the proud and fierce princess of Ireland, whom Tristan is conducting to Cornwall as a bride for his uncle, King Mark, is reclining on a couch, while her faithful attendant, Brangäne, looks through the curtains out to sea. The silence is only broken by the voice of a sailor—unseen, at the masthead—singing these words —

"Westward sinks the sun
eastward we run.
The wind is mild,
and wafts us home
my Irish child,
where dost thou roam?
But we our sails a-flying,
filled by thy heavy sighing!
Irish maid
thou wert and marvellous staid."

(No. 5.)

The first two bars here quoted are much used throughout the act, to illustrate the nautical element.

Isolde starts up, angry at the supposed allusion to her in the song, and the theme used to represent her wrath is this —

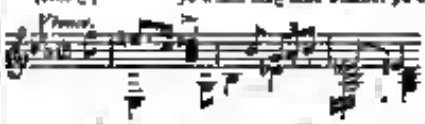
(No. 6.)



She demands of Brangäne where they are, and the latter replies to the effect that they are near land. During this the phrase in No. 5 is kept before us. "What land?" asks Isolde —"Cornwall's verdant strand." Enraged, the princess invokes the aid of her mother's magic arts to raise a storm, which shall destroy the ship and all in it

"With furious storm,
and horrent hurtle,
rouse from its rest
this ripplic sea!
Raise from the deep
all the ravenous crust!
View here your victims
soon to be swallowed
and shatter this vile daring ship
into splinters tear as'ry spar!
Nor spare ye the crew;
their quivering carcas
ye winds may take whither ye will."

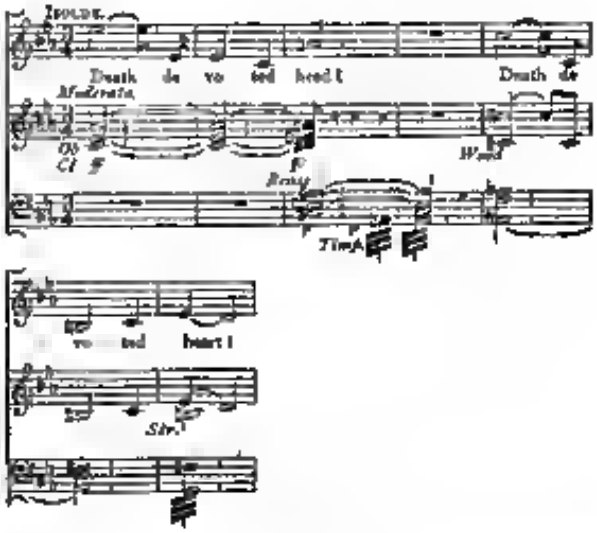
(No. 7.)



The principal theme in this fierce speech (No. 7) is thoroughly in keeping with the words. It will be seen to be derived from the phrase of the sailor's song already quoted.

Brangäne, terrified by her mistress's passionate outbreak, implores her to be calm, and to say why she has hitherto behaved so strangely—refusing to bid farewell to parents and friends, or to speak a word during the voyage. Isolde exhausted by her rage, replies by bidding her open the curtains to give her air.

Whilst this is being done we again hear the sailor on the masthead singing a snatch of his former song. The curtains at back, being opened, reveal the entire length of the ship, sailors at work, knights and servants standing about. Tristan, somewhat apart, is gazing abstractedly seawards; his servant Kurwenal lounges at his feet. Isolde, fixing her eyes on Tristan, speaks words of wrath and bitterness in smothered tones at first, then blazes up with this striking phrase, of which effective use is made hereafter —

(No. 8.)

She then points him out to Brangane with many insulting remarks, and finally sends her to him with a command to present himself before her. During all this (and also in the previous scene) the Prelude theme (No. 1) will be heard in a great variety of forms, as though to impress upon the audience the state of mind of the characters—loving, yet hating.

Brangane timidly makes her way to Tristan, whilst we again have No. 5, and as he starts from his reverie at the name of Isolde, we hear the first phrase of No. 2 which tells us what he is thinking of. He persists in evading a direct answer to Brangane's words until, losing patience, she repeats Isolde's imperious message *verbatim*. Then springs Kurwenal, and asking his master's leave to send the reply gives a rather obscure, but rude, message for the princess.

As Brangane retires in dismay, Kurwenal sings mockingly after her these words—

Sir Morold sailed across the sea,
the Cornish tax to levy;
his home he never more will see,
he died of wounds so heavy.
In Erika's hangs his sword and helm,
as wergeld won from England's realm.
Hey! hate bold Tristan,
who pays tax like a man!"

And the men around take up the last four lines in chorus, during which Brangane returns in much perturbation to her mistress, leaving the curtains fall behind her. One bar of the song of Kurwenal is always afterwards heard when Tristan's escort of Isolde is alluded to.

Isolde forces her maid to repeat all that Tristan has said, but stops her at the mention of Kurwenal. The loud spoken insult has reached her ears, and transported with indignation she now bursts into a lengthy but impetuous recital of her wrongs. For this we have but one new theme—this:—

(No. 9.)

which, incessantly repeated in every key and with every rate of *tempo*, is easy to be the motive proper to an incident which happened before the play begins.

We gather from Isolde's wild and fragmentary account that Tristan who had slain her betrothed, Sir Morold in battle, was thrown on the Irish coast in a little boat, sick and wounded. She saved his life, but finding a notch in his sword corresponding to a splinter taken from the head of Morold, she discovered who the so-called "Tantris" was. Then, inspired by revenge, she raised his own sword against him as he lay there at her mercy.

"But from his sick bed
he looked up,
not at the sword—
not at my hand—
he gazed upon *my* features.
For his feebleness pity I felt
that sword—fell from my fingers."

At "he gazed upon my features" we have the loving strain of No. 2 again, most effectively brought in.

It seems that the two plighted their troth together, and parted, but soon after Tristan returned in pomp to fetch Isolde to his uncle Mark to wife. At the thought of his perfidy she becomes again mad with rage and curses him so vehemently as to terrify Brangane, who, with a soothing melodious strain, calms her mistress, and tries to paint Tristan's conduct in a favourable light. They both overlook the simple fact that Isolde's rank, and the position Tristan held as her lover's slayer, prevented him claiming her hand. However, seeing that the princess is pining after some lover (she does not understand whom), Brangane now mysteriously hints that magic arts may be of use here, and the prelude theme, No. 1, explains her meaning. Isolde, however, has darker thoughts, and when Brangane takes from the casket of drugs the love potion, she tells her she knows of a better one, and holds up a vial. Here we have those three base notes in No. 3 seriously harmonised. "The draught of death!" cries Brangane, in horror.—At this interesting point the conversation is interrupted, first by the "Heave-ho" of the sailors, thus:—

(No. 10.)

and then by the unceremonious entrance of Kurwenal who comes to bid them prepare for landing. The music here is sprightly and jovial, formed of the sailor's song, No. 5—and the "Heave-ho" No. 10, put into ¾ time. Isolde now brings matters to a point by refusing to land till Tristan shall have come before her to seek grace for his offences. The blaff Kurwenal takes back the message sullenly, and Isolde, hurrying to Brangene, kisses her hastily bids her comfort her parents and now quickly make a peace draught from the vial she gives her. When at last the faithful maid realises the full horror of her intentions, she is kneeling to expostulate, but is silenced by Kurwenal announcing "Sir Tristan!" "Sir Tristan may approach," says Isolde calmly.

Accordingly, to a solemn and majestic theme, Tristan comes in, and asks the princess's will. First she upbraids him for shunning her on the voyage, to which he pleads etiquette. Then she reminds him of what took place in Ireland, and shows him what a heavy debt of revenge she has against him. He calmly offers her his sword, and bids her take his life. She bitterly replies that it would never do thus to risk King Mark's displeasure. Let them end the feud with a cup of reconciliation. During this rather long scene they are interrupted more and more frequently by the cries of the sailors and a very natural touch is where Tristan breaks off in a grave speech to shout out nautical directions.

The unhappy Brangane now, in obedience to Isolde's repeated signs, brings the fatal cup, and Tristan, speaking words which show him to be aware that he is about to perish from his mistress's hate, says—to the "death devoted heart" theme No. 8—

Oblivion's blessed draught,
Undreaded he thou quaff'd!"

and would drain it to the dregs, but Isolde wrests it from his hand, and herself swallows half. Then, as they stand, gazing silently and with blanched faces on one another, awaiting the death-agony, we hear the first strains of the prelude, and presently their eyes soften, their cheeks flush with love, their hearts are palpitating, their blood boiling, and when the music reaches the passionate phrase, No. 2, they pronounce each other's name with trembling voices, and locked in a blissful embrace stand unconscious of all around. The sailors without are shouting "Hail to King Mark all hail!" Trumpets are sounding. Brangane rushes to the front, wringing her hands in terror at having made matters only the worse; but the lovers, in a delirium of pain on, sing a rapturous duet composed of ingeniously altered themes from the prelude, Nos. 2, 3, and 4 especially, and heed nothing.

Now the curtains are withdrawn and we find the ship anchored by King Mark's burg—the stage is crowded with people shouting, "Hail to King Mark!" In the accompaniment of these chorus scraps will be found another new version of the sailor's song, No. 5. Brangäne forces the lovers apart and throws the royal mantle over Isolde. Kurwenal comes in, jolly as usual, to announce the approach of the King. "Which king?" says Tristan in bewilderment. The people's shouts answer him. "Where am I?" says Isolde—living?" then suddenly recollecting—"Ha! what potion was't?" "The love draught!" confesses Brangäne, grovelling in terror. Isolde sinks, overcome with emotion, into Tristan's arms. The music works up this situation to a most intense pitch, and during a *tutti* in which four themes are to be found together just as King Mark is about to step on board amidst the shouts and acclamations of the people, the curtain falls.

(To be continued.)

BIOGRAPHIES OF OLD ENGLISH COMPOSERS.

(Reprinted from W. Pauer's Collection of Old English Composers for the Virginals and Harpsichord.)

WILLIAM BYRDE.

If each man whom the world learns to call great could but foresee the interest posterity would have in all that concerns him he would be careful to furnish certain particulars of his birth, life, and origin, which would spare his future biographers a vast amount of trouble and doubt. Every man hopes that all his labours in the world of art will be regarded as a reason for keeping his memory green, but no man can tell how long his name may be remembered. The truly great ones of the earth take no thought at all of the matter—content to labour as God has given them power often utterly regardless of the estimate at which the children that are yet to come will hold them.

The place and date of the birth of William Byrde are clouded with as much uncertainty as the variety with which his name is spelt—Byrde, Byrd, Byred, Birde, Bird. He is supposed to have been a son of Thomas Byrde, a gentleman of the Chapel Royal in the reign of Edward VI.; and as he was senior chorister at St. Paul's Cathedral in 1554, may have been at that time any age between ten and sixteen. He was appointed organist of Lincoln Cathedral in 1563, and gave up that office in some London in 1569 as a gentleman of the Chapel Royal in the place of Robert Parsons, who was drowned at Newark-on-Trent. In the "Cantiones Sacræ," published in 1575, he is called 'Organista Regin,' but this would scarcely mean that he held that position in the Chapel Royal, for each of the gentlemen took it in turn to play the instrument, singing in the choir on the other days of their waiting. In conjunction with his master, Thomas Tallis, he enjoyed the advantages arising from a patent granted by Queen Elizabeth for the exclusive privilege of printing music and selling ruled paper—a right and privilege which he enjoyed alone upon the death of his master in 1589. A great many books, curious both in the history of music and of printing, were issued under this patent, many of which contained a number of Byrde's compositions. An interesting book in the Fitzwilliam Museum at Cambridge contains a goodly number of his compositions in the Virginals, a keyed instrument which preceded the use of the Clavecin. He wrote anthems, madrigals, masses, and motetts, as well as "Psalms, Sonets, and Songs of Sadnes and Pietie." As a matter of convenience, he outwardly conformed to the Reformed religion, but inwardly he was still a Romanist. He adapted his sacred music to both Latin and English words, so that they might be available at either service. He was an admirable organist, a shrewd man of business, a subtle master of malicious or able writers with fingers and with pen he had not his peer." He died July 4th, 1623. The well-known canon, "Non nobis Domine," one of his chief legacies to posterity, still serves to keep his memory fresh.

JOHN BULL.

John Bull being the typical name for an Englishman, it has been the desire among many who have written biographical notices of eminent native musicians to try and claim for the man John Bull whose name appears on the roll of national worthies that superiority in power and acquirements which has always been claimed for the bearer of the name in matters other than musical. Stories are told of the exercise of his abilities and accomplishments which would make him out to be a musical King Arthur were it not for the fact that there are some indisputable remains of him in the existence of certain pieces in print, as well as in manuscript. By these alone we can judge of his powers and confirm or dispute the judgments of his contemporaries. The specimens of his writing given in the present work show him to have been a man of power in his generation, and the story of his life, for all that the details are so meagre, points out that he must have been held in estimation not only by his brethren and fellows, but also by those in a superior position in the world. The known facts of his life are few and show him to have been as famed abroad as in his own country. He was born about the year 1563, in Somersetshire, and became a chorister of the Chapel Royal of Queen Elizabeth, under William Hitheman, then organist and master of the children. At the age of 19—namely, in 1582—he was chosen organist of Hereford Cathedral. Three years later he was appointed to a place in the Chapel Royal taking his turn of organist according to custom. He proceeded to the degree of Bachelor of Music at Oxford in 1586, and subsequently in 1586, in the degree of Doctor in the same university having already earned the like honour in the sister university of Cambridge. When Sir Thomas Gresham instituted the course of lectures in the college he had founded in the City of London, Dr. John Bull was, in 1596 upon the recommendation of Queen Elizabeth, appointed the first lecturer in music; and because he was unable to recite his *theses* in Latin, according to the provisions by the founder—a special exception was made in his favour, so that he might speak in English—an exception which has become general in his successors as far as the musical lecture is concerned. These lectures were delivered by Thomas, son of William Byrde, his deputy, when in 1601 Dr. Bull was advised to live abroad for his health. While travelling as a simple citizen he visited St. Omers, and here he is said to have displayed a somewhat remarkable skill by adding forty new parts to a composition already in forty parts. Upon his return to England in 1605 he was present at the entertainment given by the City company of which he was a member—the Merchant Taylors—to James the First and Prince Henry for which he is said to have composed a song with the burden "God save the King," upon this his claim as the originator of the National Anthem has been inadequately based. He resigned the Gresham Professorship in the same year and became one of the court musicians to Prince Henry with an allowance of £40 per annum. In 1613 he left England, and forfeited his place as a member of the Chapel Royal for going "beyond the seas, without a license," he having entered into the service of the Archduke without permission of King James, his master. He became organist of the church of Notre Dame at Antwerp in 1617, and died on March 13th, 1628, and was buried in the cathedral. His portrait painted "An. Ætatis suæ 26, 1589," is still to be seen at the Music School at Oxford.

ORLANDO GIBBONS.

There is scarcely a name in ecclesiastical musical history better known or more frequently quoted than that of Orlando Gibbons. At the same time it must be acknowledged that there are few about whose works so little is known, or regarding whom so little information can be gleaned from presumably trustworthy sources. Even the latest biographical notice prefixed by Sir Frederick A. G. Ouseley to a recent collection of some of his Church music does not add a single fact not already familiar, and makes no attempt to settle the question still in dispute as to the certainty of the date and place of his early academical honours. It is enough however for posterity that his works exist, and by and in these, is he allowed an honourable place in the Walhalla of musical literature, not simply because of the number and

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character of those productions alone, but because of the influence of his advanced turn of thought, and the graceful treatment of scientific means which is one of the most striking peculiarities of all his works, sacred and secular, vocal and instrumental. Orlando Gibbons was born at Cambridge in the year 1583, and displayed such early promise of ability that at the age of twenty one—namely, in the year 1604—he was appointed to one of the then much coveted places in the Chapel Royal, taking his turn according to his "waiting," or the attendance on duty called to preside at the organ. He commenced his career as a composer at a very early age, producing "fantasies for viols," madrigals, songs, and other vocal pieces, as well as music for the virginals in great variety. He was associated with Byrde and Bull in the publication of "Parthenia," the first book of collected original pieces for the instrument just named. This work was engraved on and printed from copper plates, and was stated in the preface and was long supposed to be, the first work of the kind so treated, but subsequent research has proved this to be an error, as a work of earlier date was issued in Italy. The discovery of this fact in no way detracts from the merit of either of the compositions which appear in the book but on the contrary it shows that whatever may have been the state of art and the means of multiplying copies, that English composers of that period were in no respect inferior to their Continental compeers in their inventive or executive skill, for although the pieces are not easy even for modern players, it may be assumed that the composers themselves were able to perform their own productions. Of the sacred music of Orlando Gibbons much might be said if occasion needed. It must suffice here to state as a proof of their present popularity that there is scarcely a day passes upon which one or other of his services or anthems is not performed in some of the cathedral or collegiate churches in this kingdom. An eight part anthem of his composition, "O clap your hands," which is still frequently sung, was the work written in 1622 as the exercise for the degree of Doctor in Music conferred by the University of Oxford upon William Heyther, the founder of the Professional Chair of Music, at which time also Gibbons is said to have received the like honours, which unfortunately he did not live long to enjoy. In 1625 he was commanded by King Charles to attend in his train from London to Dover, at which place the Queen Henrietta was expected to land from France. While on the journey in the city of Canterbury Gibbons was seized with an attack of small pox of which he died being in his forty-fifth year. He was buried with all due respect to his position and attainments in the cathedral, and a monument was placed to the nave in commemoration the musician who, by his works, still speaks and rules the hearts of worshippers to reverence and devotion, and of musicians to emulation and imitation.

(To be continued.)

THE CARL ROSA OPERA COMPANY.

As already intimated in our last month's "Notes," Her Majesty's Theatre has been re-opened by Mr. Carl Rosa, on January 27th, for a short season of opera in English. With a spirit fully characteristic, the *impresario* has plunged *in medias res*, for, instead of preparing the public mind for the pleasures of this sort by giving repetitions of well-known operas, Mr Rosa boldly opened the house with a performance of Wagner's *Rienzi*, the production of which is the more astonishing when it is stated that, until the several actors, high or low, met upon the stage on the opening night they had not, for the most part, seen each other's business. All the details were worked in sections, as it were, and the chief parts being assumed by the principals who were singing night after night in the provinces, the rehearsals for them could only be undertaken in the intervals spared from other work. It was a bold venture, and deserved the success it won. The opera, as is well known, is Wagner's first essay in this direction. The plot is founded upon Lord Lytton's novel called "Rienzi or the Last of the Tribunes," a story which is treated by Wagner rather as a spectacular means than as a medium for the expression of great musical thoughts. Yet, although Wagner seems to have been searching for a style when he wrote this opera, and to have given preference to Meyerbeer as a model, there is nevertheless an occasional flash of originality and a general flavour so to speak, of that peculiar turn of thought and form of utterance which in later time became one of his most distinguishing marks of individuality. Of course, every one knows how that the author by omitting mention of *Rienzi* in his list of works, seems to desire to forget that he had ever written it. One thing is certain namely that had it been successful in the first instance, the name of Wagner might never have been known as an opera reformer for the probability is that success would have brought what a modern critic of some humour much discernment, and considerable acumen, calls "the satisfaction of sleek content." There is in the music of the opera very little that could be mounted more than promising in a young writer such as Wagner was forty years ago. All the success which has attended the production of Mr Carl Rosa is mainly due to curiosity, for there is not sufficient merit in the opera to attract audiences for its artistic worth. Moreover, it can scarcely be said that the singing or acting, as exhibited by the representatives of the several parts displays any degree of individual excellence. It is true that Mr J. Mass is Rienzi, and that he sings the music with a pleasant, agreeable quality of voice, but something more than mere vocalisation is necessary to secure a complete realisation of that character. Irene, his sister, and Adriano, the youthful member of the Colonna family, are represented by Mme. Hélène Crosmond and Mme. Vanani, but there is nothing in the performance of either of these ladies to call for special remark, and, although Messrs. Walter Bolton and Olmi (Holmes) did their best as the representatives of the patricians, there is very scant opportunity for the exhibition of the best qualities of operatic singers. The chorus was very well trained the procession and other matters which appeal chiefly to the eye most lavishly done. In short, it is mainly for the sake of the spectacle that audiences are attracted to the theatre whenever the work is played, and, as this has been most liberally provided for, there is some reward to the spectator even if it be not of the sort that is usually expected in operatic entertainments.

The first week of the season saw also the production of an opera by Camille Guirand, entitled *Piccolino*, the subject of which, though not new, is not devoid of interest. A wandering artist, in search of the picturesque, becomes acquainted with a young Swiss girl, whose heart he gains. She follows him to his studio in Rome in the guise of an image boy, to find that the fickle lover is paying his addresses to a young countess. The two women meet, and there is a scene. Piccolino resumes his girl's dress, and attempts to drown herself in the Tiber. Her lover recognises her lifeless form, becomes repentant, forsakes his new love, retains the old one and all ends happily. The part of the heroine is most charmingly played by Miss Gaylord; but, excepting this part, and a humorous character represented by Mr. Charles Lyall, none of the characters possess any dramatic interest. The music is pretty and upon a smaller stage than that of Her Majesty's Theatre the opera might have a chance of attaining a fair run of respectable duration. As it is, the theatre is too large for the delicate little opera and the process of translation it has undergone to fit it for the

English stage has in no degree made it lively or brisk in its action or dialogue.

Sir Julius Benedict's *Lily of Killarney* gave clever Miss Gaylord another opportunity of pleasing the public as the Colleen Bawn, and also served to introduce a new baritone singer, Mr. Leslie Crotty, in the part of Danny Mann. He has a very pleasing voice, remarkably like that of Mr. Santley in quality and resonance, and he acts with a considerable degree of intelligence. The rest of the cast included the names of Miss Yorke, Mr. Packard, Mr. Lyall, Mr. Snazelle, and others, in parts with which the public is already familiar.

The most interesting production of the season has been Bizet's opera, *Carmen*, in English. Mr. H. Hersée having supplied the book, with more point and sequence than is ordinarily found in books of words. But this, though good, is only a minor consideration after all, the chief being the admirable manner in which Mme. Dolaro plays the part of the Cermenchita. Not only does she sing well, with a considerable degree of refined taste and intelligence, but her acting is something extraordinary. It is perfectly individual, utterly unlike the conception of the part made familiar to the public by Miss Minnie Hauk or by Mme. Trebelli, and yet not in the smallest degree inferior in any respect to either. Mme. Dolaro has hitherto only appeared in opera bouffe. Her appearance upon the grand operatic stage was, therefore, regarded with a considerable measure of curiosity by those who mistrusted her powers. Her performance exhibited talent in an unsuspected quarter, and it was the more welcome as it was thoroughly genuine. The Don José was an Englishman, who calls himself Sig. Lelli; he sings well and acts well, and might with propriety give his newly-made London admirers the opportunity of knowing him by a more consistent title. The Torreador, or bull-fighter, was Mr. Wilbur Bolton, who sang with energy but failed to realise the true reading of the part. Miss Gaylord, Miss Yorke, Miss Burne, and Messrs. Cadwallader, Lyall, Snazelle, and Pope were the representatives of the other parts in the opera. The scenery, costumes, and so forth are identical with those used during the Italian season. The duty of conducting the works produced has been shared by Mr. Carl Rosa and Sig. Randegger.

Among other operas given, *Faust*, *The Bohemian Girl* and *Maritana*, with Meyerbeer's *Huguenots*, in English, have attracted admiring audiences, and the season seems as prosperous and as remunerative as it ought to be. In these last named operas, among other members of the company, Mr. Packard and Mr. F. H. Celli have appeared, the former singing fairly well, but acting somewhat indifferently; the latter acting and singing with equal power, especially in such parts as Mephistopheles, in which he is unrivalled on the English stage, and Count Arnheim, which he has also made his own.

The season is to terminate on March 15th.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

February, 1879.

M. Charles Lefebvre's *Judith* was again given at the Twelfth Concert Populaire, under the direction of M. Pasdeloup. The orchestra and chorus consisted of 250 executants. The thirteenth concert produced Schumann's A minor symphony; a largo by Handel (oboe solo by M. Triebert); and, for the first time, an overture "du Cid," by M. Jules Ten Brink, theme and variations from Beethoven's serenade for all the first violins, altos, and violoncellos; a precis brillante for piano, by Mendelssohn, executed by Mlle. Clotilde Kleeberg (who is twelve or thirteen years of age, a pupil of the Paris Conservatoire, and of Mme. Mussart); andante and finale from Haydn's 29th symphony. The fourteenth concert produced Beethoven's D major symphony; a Fragment symphonique of "Orphée" by Gluck (flute solo, M. Brunot); *L'Arlésienne* drama by M. Daudet, music by G. Bizet (of which we have spoken on former occasions. It has also been recently given at Mr. Halle's orchestral concerts in Manchester); serenade by Haydn, for all the stringed instruments; soli for violin, by C. Servais, performed by the composer himself, a Berceuse (*ib.*), Mouvement Perpetuel," and a conclusion Mendelssohn's overture to *Ruy Blas*. At the fifteenth Concert Populaire Mendelssohn's Italian Symphony was given; Beethoven's overture to *Coriolanus*; a "Rêverie pour Quatuor," by Danckla (violoncello solo, M. Vandergucht); for the first time, a "Rhapsodie Norwégienne," by J. Svendsen. [All the compositions of this composer are charming, fresh, and characteristic. "mit Nordischem Klange." He was born at Christiania, and intended for the army. After many adventures he got to Leipzig and studied music in the Royal Conservatorium there. In consequence of an injured finger he had to give up his violin-playing and from that time studied only composition.] The sixteenth concert opened with Mozart's symphony in A major (Op. 67), followed by Schumann's lovely music to *Manfred*. The next number was Chopin's E minor piano concerto, which was played by M. L. Diémer, of whose sympathetic playing we have already had occasion to speak; an "Air" from Bach's suite in E minor, next found a place, then "Mouvement Perpétuel" for all the first violins, by Paganini. The concert concluded with Beethoven's overture to *Leonora*.

A Grande Fête Musicale, "au profit des Courses du Fourneaux Economiques," was given in the Hippodrome de Paris, on the 25th of January under the direction of MM. Salvayre, B. Godard, Jules Delvart, A. Vizentini, and the band of the "Garde Republicaine," under the direction of M. Sellenick. The orchestra and chorus consisted of 500 executants. The choruses were directed by M. Bertrangers. The fourth grand festival took place on February 11th, with the co-operation of MM. Saint-Saëns, E. Garaud, Wekerlin, Faure, Vizentini, and Bertrangers. The orchestra and chorus on this occasion consisted of 460 executants. The first number was an overture, "Pelne," by G. Duel; the second, "Les Djinns," chorus, by Fenne (conducted by the composer); the third, M. Saint Saëns's "Le Déluge," of which we have spoken at length some months ago. It was, of course, conducted by the composer. These Hippodrome Fêtes have been a great success. Paris is proud of her composers, and glad to see them conduct their own works. The acoustic of the Hippodrome is superb, and the arrangement of gas-jets and electric lights such as to render the view enchanting. The seating is good, and everything arranged conducive to the comfort of the music lovers, except the long waiting in the biting wind and snow beforehand, which has unfortunately been imposed, perhaps to make the contrast greater. The eleventh Chatelet Concert, held on January 12th, produced Mendelssohn's Italian Symphony, a "Marche Funèbre d'Hamlet" [for the first time], by F. Fanton, chef d'orchestre du la Scala de Milan (it may be remembered that this musician conducted the music of his country at the Exhibition), Schumann's *Manfred*. M. Saint-Saëns's concerto in B major, for piano, played by Mme. Marie Jaëll (wife of the celebrated Alfred Jaëll). The "Trio des jeunes Israelites" (flutes, MM. Castié and Cuthet; harp, M. Hasselmans) by Berlioz; and Beethoven's overture to *Leonora* which concluded the concert. The twelfth opened with Berlioz's overture "du Carnaval Romain;" and for the first time, "Sapho," an antique tableau, after Lamartine [words of the choruses by F. Barillot], by L. Lacombe. The parts were distributed as follows:—Sapho, Mlle. Delia (of the Vaudeville Theatre); Une jeune Fille, Mlle. Dihau; Un Patre, M. Genevois. I. Shepherds' Chorus. II. Hymn to Love; III. Invocation to the great god Pan. IV. Complaint and Song of the Shepherds; VI. Aurora; VI. Evale; Death of Sapho; Funeral Chorus; Apotheose. This was followed by "Phaëton," poème

symphonique by M. Saint Saëns. The concert concluded with the third part of Godard's "Le Tasse." The thirteenth consisted of Schumann's B flat major symphony; and for the first time, "Deux Airs de Danse" from Rubinstein's opera, *Le Démon*. Max Bruch's concerto for violin played by M. Camille Lelong; Massenet's "Les Erinnyes" (written for the drama of *Leconte de Lisle*). I. Prélude. II. Scène religieuse—Invocation; violoncello solo, M. E. Gillet; III. Divertissement. Then Beethoven's serenade for all the stringed instruments. The fourteenth and fifteenth concerts produced Berlioz's *Roméo et Juliette*, the soli of which were sung by Mlle Vergin and MM. Villaret and Lauwers.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *February* 1879.

THE twelfth Gewandhaus concert took place on the 9th January, and was one of the most attractive concerts of this season. It began with Cherubini's overture to *Anacreon*, and ended with Mozart's C major symphony (the *Jupiter*), while the intervening solos were rendered by Mme. Amalie Joachim and Herr Kapellmeister Reinecke. The concert, in its entirety would have satisfied the most exacting audience. Mme. Joachim sang the aria, "Sei stille dem Herrn" ("O rest in the Lord") from Mendelssohn's *Elijah*, and Schumann's "Frauenliebe und Leben" admirably, while Reinecke's interpretation of Mozart's A major concerto was simply perfect. The orchestral works were also well performed.

On the 10th January we had an opportunity of hearing the queen of *prima donnas*, Adelina Patti, who, with her husband, Nicolini gave a concert at the Central Hall. They are so well known in England that we need hardly expatiate on their prominent qualities.

The thirteenth Gewandhaus concert commenced with "Wikinger-Fahrt," a new overture by Georg Bohlmann, which proved to be very insignificant, and was in consequence received but coldly. Frl. Hedwig Roland, opera-singer of Wiesbaden, sang with success Blondchen's aria, "Martern aller Arten" from the *Entführung* by Mozart, and variations on Rode's air. The instrumental soloist of the evening, Herr Concertmeister Otto Hohlfeld of Darmstadt, proved himself by his performance of Spohr's seventh concerto (E minor) and two movements of the second suite by Franz Ries a talented violinist, with good *technique*. Beethoven's Eroica symphony filled up the second part of the concert and was played with such spirit, clearness, and finish that the performance seemed a model of perfection.

The first chamber-music concert of the second series enabled us to become acquainted with a string quintett by Rubinstein (Op. 99). It is clever in invention, and more particularly remarkable on account of its adagio, which, in its pathos, sometimes reminds us of Beethoven. The scherzo is also very charming. Beethoven's B flat major trio, played by Reinecke, Schradieck, and Schröder, elicited enthusiastic applause, and Schumann's A major quartett formed a worthy conclusion to the concert.

The fourteenth Gewandhaus concert, on the 23rd January was altogether solemn in character. The programme consisted of Beethoven's overture to *Coriolanus*, Schubert's "Fahrt zum Hades" and "Aufenthalt" and Rubinstein's dramatic symphony. Intervening were an aria from *Acis and Galatea* by Handel, Schumann's violoncello concerto, and three charming little pieces for the violoncello by Reinecke. The two soloists, Herr Standigl, Court singer of Carlsruhe and Herr Robert Hausmann, of Berlin, won golden opinions. Beethoven's overture was capitally played. The greatest interest centred in Rubinstein's symphony, which created a great sensation some years ago, when given for the first time. The musical ideas in this symphony are decidedly the best produced since Schumann's and Mendelssohn's days, and it must be acknowledged that this work is one of the most important productions of this master and of the present time.

On the 25th January we became acquainted with two interesting novelties, a quintett for string instruments, Op. 47, by Bernhard Scholz and variations on a Sarabande by Bach, composed for two pianos by Reinecke. Scholz's quintett is a genuine work of art. Reinecke's variations were formerly published as pianoforte duet, Op. 24, and about a year ago he arranged them for two pianos. From Bach's themes the composer has made the most interesting and pretty combinations. Future Reinecke's played these variations with one of his pupils, Frl. Zélie Meinardé of Brussels. Beethoven's string quartett (Op. 132, A minor), in the hands of Messrs. Röntgen, Haubold, Thümer, and Schröder, enraptured the audience.

The production of Schumann's *Paradise and the Peri* filled the programme of the fifteenth Gewandhaus concert. The *soli* were sung by Mmes. Marie Fillunger, Auguste Hohenschild, Christine Schnitzel, Vieweg, Boggetower, and Lotze and Herren Dr. Gunz and Hungar; but the whole performance was unsuccessful. The choruses were sung without fire and accuracy, and even some of the *soli* made striking blunders. Herren Gunz and Hungar had some applause.

The sixteenth Gewandhaus concert gave exclusively works by Mendelssohn, commencing with the overture to *Athalie*, some songs and the G minor concerto. The second part was filled up with the music to the *Midsummer Night's Dream*. Mme. Schimon Regan sang "Altdeutsches Minnelied, Der Blumenstrauss" and "Hirtenlied" with great and expression. The G minor concerto had an excellent interpreter in Frl. Emma Emery. Her charming touch, unusual skill and great musical feeling gained for her unbounded applause. The ever fresh music to the *Midsummer Night's Dream* was capitally rendered, and charmed all hearers as usual.

MUSIC IN BERLIN.

February 15, 1879.

SCARCELY had the last notes of Sarasate's magic violin died away, and Berlin begun to awaken from the spell of the Spanish artist when another marvellous violin player came upon the scene and with the first strokes of his bow convinced his delighted audience that they were listening to an artist of the very first rank. Great indeed, and justly deserved, was the success which greeted Herr Emile Sauret, especially as Ernst's violin concerto in F sharp minor, which he had selected for performance, offered ample opportunity for the display of his powers from the most advantageous and brilliant side. The prominent characteristics of his playing consist in a magnificent power of execution which seems to know of no difficulties combined with an irresistible pathos, which completely captivated his audience, added to a thoroughly artistic repose and symmetry. Such faultless pure double-stopping and passages of thirds and sixths I have not heard given even by Sarasate and Wieniawski. Herr Sauret intends to give a second concert on the 24th inst., at which one very feel quite sure of meeting a crowded and enthusiastic audience.

At a concert given in the Singakademie on the 14th of January another young violinist of this city, Herr Waldemar Meyer showed himself possessed of gifts and of the greatest order. His playing is correct and clean, his tone, if not altogether powerful, has much warmth of inward feeling, and yet on the whole, there was a want of swing and verve in his playing which disappoints his audience. His selection of Beethoven's violin concerto was not a happy one. Though the young artist succeeded excellently well in purely technical execution there was an absence of that inspiration and deep feeling which is indispensable in rendering Beethoven's music. The smaller pieces of Wieniawski and the concerto of Mendelssohn appeared better adapted to Herr Meyer's powers of comprehension, for he performed them most creditably. Fraulein Wehlers greatly assisted towards the success of the concert by her singing of an aria from Mozart's *Idomeneo* and of three songs of Brahms, Schubert and Radecke. This lady has an unusually musical voice her pronunciation is very distinct, and her singing careful and sympathetic—qualities unfortunately but rarely found united in the same person nowadays.

The *Sternscher Gesangverein* performed (on the 17th or January) Max Bruch's "Song of the Bell," for chorus, solos, and

orchestra, the author himself conducting. The piece made a very favourable impression, being in the finest style of composition and showing a masterly treatment of form and subject, and I regret that your space does not permit my going further into more minute details in my report. The performance, as far as the chorus and solos were concerned, was in excellent hands. The orchestra, however, was scarcely equal to the task it had undertaken. We are to have a repetition of this beautiful work on the 17th of February.

On the 22nd of January Herr von Bülow gave a concert in the Singakademie in aid of the Bayreuth Fund. Every seat in the hall was filled, a proof of the number of admirers this great artist rejoices in. He selected for his programme Schumann's Grand Fantasia in C, an Impromptu of Schubert, Mendelssohn's Capriccio, a Gigue by Handel, and nine pieces of Chopin of which the most noteworthy were the ballad in F minor and the scherzo in B major. He finished with the variations in A flat major on a theme taken from Beethoven's *Eroica*. This last was Herr von Bülow's grandest performance; not that the others were wanting in masterly expression, although perhaps Schumann's Fantasia suffered, especially in the second part, from want of repose inexplicable and unusual in this consummate artist. Wonderful, indeed, was the rendering of Schubert's Impromptu, the simple and feeling melody of which went to the hearts of all who heard it. Herr von Bülow proposes to give his third and last concert of this season some time in March, the proceeds of which are also intended to go to the Bayreuth Fund. Had Richard Wagner only a few more such unselfish and sacrificing friends amongst the great performers, the defict on the Bayreuth undertaking would soon be made good.

On the 24th of January Schumann's *Paradise and the Peri* was performed by the Caecilien Verein, conducted by Music director Alexis Holländer. The performance of the well trained choir and judiciously selected soloists was unusually successful. The active and energetic director has our hearty good wishes for the steady increase and prosperity of the society.

The second soirée for chamber music, given in the current season by Dr Bischoff and his company, took place on the 23rd of January. Two romances for the viola, with pianoforte accompaniments by Kiel exquisitely rendered by Herr Gustav Holländer were remarkably pleasing from the tuneful simplicity and natural flow of their melody. Wafer's "Trois pièces pour Violoncelle" do not deserve the same praise, although it must be confessed that with a not inconsiderable audience a certain amount of effect might be attained. Schumann's Phantasiestücke for pianoforte and stringed instruments, and Beethoven's pianoforte sonata, Op. 109, were performed by Herr Bischoff with great success. This artist, a pupil of Kullak's, is endowed with considerable powers of mechanical execution, which however are not supported by a sympathetic touch. Lastly we would mention Fräulein Emma Faller, who sang an aria of Mendelssohn's, and songs of Schubert and Mozart with a tastefully trained voice and much sympathetic expression.

The last of this winter's quartett-soirées of Messrs. Joachim, De Ahna, Wirth, and Müller was held in the hall of the Singakademie on the 3rd of February, and gave us Beethoven's quartett in E minor, a quartett in B flat major of Kiel, and Mozart's quintett in G minor in which latter Herr Malan a the viola player assisted. Such perfect ensemble playing as we had this evening from the above-named artists has seldom been heard, especially in the case of Beethoven's quartett. The quartett of Kiel which is a composition of marked importance was as a difficult position in the dangerous proximity of Beethoven and Mozart yet was able to keep its place with honour. Mozart's splendidly beautiful quintett, executed in almost ideal perfection, roused the audience to a pitch of enthusiasm which brought down a storm of applause at the end of the work which was not easily laid.

A highly-gifted young artist, Herr Moritz Moszkowski, gave a concert in the Singakademie on the 7th of February in which he presented himself to the public as a composer as well as a pianist, and in both capacities created the greatest interest. The concert opened with Chopin's sonata for the pianoforte in B flat minor, and by his performance of this work alone, Herr Moszkowski placed himself at once in the front rank of our younger pianoforte players. Amongst the most successful of the pieces performed, we must mention the "Feuerzauber" from Wagner's *Walküre*, the "Invitation to the dance" (as arranged by Tausig) and the celebrated Etude in Thirds of Chopin which has not been heard here since Tausig's death. Of the artist's own compositions, we heard four smaller pieces for the pianoforte viz., Minuett, Barcarolle, Mazurka and Valse. Of these the Minuett and Barcarolle were very pleasing. Fräulein Anna Rodiger sang five of Moszkowski's songs, but was unfortunately suffering from severe indisposition, which considerably affected the higher range of her notes. These songs, of which the three first appeared to us the most important, are all real pearls in vocal literature, and will without doubt, in a very short time earn a well deserved popularity. The talented young artist has our hearty and best wishes for his success.

XAVER SCHARWENKA.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, *Feb. 12th*, 1879.

THE second concert which Joachim gave in Vienna had a programme of chamber music only. It was held in the smaller concert room of the Musikverein, but the great violinist would have done better had he chosen the great hall, as many of his admirers were unable to gain admission though the room was crowded to the utmost. The programme consisted of Beethoven's quartett, some solo pieces by Bach, Schumann's Fantasie, Op. 131 and the sestetto in G by Brahms. Joachim had chosen as his partners the Herren Hellmesberger jun. Hammer and Gillar, Epstein on the piano, Hofkapellmeister Hellmesberger playing the viol. No wonder the the execution was exquisite and the applause genuine. It is hoped that the warm reception accorded to him may induce the great artist to another and speedy visit to Vienna where he last, thirty-seven years ago (in 1842), the foundation of his lustrous career. The Florentiner Quartett, creating like a comet in never-ending current from town to town, stopped a few days in the Herrengasse to give in Bösendorfer's small concert-room two soirées. The programme was not well chosen for the occasion, because it was changed three times, and at the end we heard works by Rossini, Reinecke, Kruchenecker, Gernsheim and Bargiel, none of more than ephemeral interest. The Wiener Akademische Wagner-Verein invited their friends to the first musical evening of the season. Detached parts from the *Götterdämmerung*, the *Schlummerlied* *Lohengrin* (not published), arias from *Jephtha* sonata, Op. 101 by Beethoven, offered a welcome programme for the ever fervent Wagner congregation. There was only one concert in full orchestra, the third one of the Philharmonic (Neue Folge) consisting of repetitions of the former concert as Serenade No. 11 by Robert Fuchs, Les Preludes, by Liszt, and the symphony G minor by Mozart.

After the new operettas, *Komm Zurück* by Zichner, *Chorus* by Max Wolf, *Die letzten Mohikaner* by Genée, and *Blindekuh* by Johann Strauss, which all had but a short life, we have now two operettas more—*Boccaccio* performed in the Carl Theatre, is a charming counterpart to *Fatinitza*. The libretto treated of the well known subjects of the poets, the music melodious and fresh and supplied with romances, barcarolles, duos, and ensembles with waltzes and polkas. The style of popular Italian song is often happily imitated, the orchestration is ever common, and filled with many delicate effects. The title role will certainly become a favourite for actors, and the piece itself the more valuable for managers as its *mise-en-scène* is a simple one. The reception was most favourable many of the numbers were encored, and singers and the composer called forth to receive the thanks of a crowded audience. Some days after the first representation the favourite melodies were already to be heard on the barrel-organs and the dancers are zealously waiting for their transplanting to the ball room. *Madame Favart* performed in the Theater an der Wien, was another happy device. The libretto, founded on the history of the celebrated actress Mme. Favart

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and her husband, a man of the best; the music, though not new in invention is not trivial as are so many of the last productions of the prolific composer. The piece was excellently performed and the actors Frau Gerstaeger, Fil Meyerhoff, Herr Schweighofer, &c. found good means to show their histrionic talents.

In the Hofoper we had the gratification to hear twice the always welcomed Frau Lucca, once as Frau Fluth and the second time as Angela in Auber's graceful opera, *Le Domino Noir*. What a pity that we have not an opera house suitable for operas of that kind! The actors as well as the audience would gain by it. Once it was hoped that the much grieved Komische Oper should be annexed to the Hofoper, but the money question was the difficulty. No doubt the alliance would be welcomed, and that we should rejoice in more animated opera programmes than hitherto. With the help of a Gast, Frau Schuch Proska, from Dresden, we heard for the first time Verdi's *La Traviata* in a German translation. The lady, formerly a pupil of our Conservatoire, now the wife of the Saxon Hofkapellmeister Schuch, has a flexible somewhat thin voice, very well trained; she sings with taste and fine feeling and intonation; her execution is throughout of the best kind, and, moreover, she is an intelligent actress; she does not carry her hearers away with violence but her influence is a gentle one. She found a good acceptance, and that will be enough to say after the unrivalled appearance of Mme. Patti in the same rôle. Her partners, Herren Müller and Bignio (Germont, son and father) deserve much praise for their exquisite singing. We heard Frau Schuch Proska also as Marie in Donizetti's *Regimentstochter*. She displayed again all her good qualifications, but her temperament is not the right one in this sort of part, which demands a fascinating manner in singing and acting. Two performances of Weber's *Euryanthe* again proved the fact that the opera (not its first representation in Vienna (1823) never was filled to hold perma been place on the stage. Wagner's *Götterdämmerung* is in view. That over we shall have one week the whole *Ring des Nibelungen* in two and two evenings, interrupted by one day's rest.

Operas performed from January 12th to February 12th — *Rienzi*, *Hamlet* (twice), *Euryanthe*, *Die lustigen Weiber von Windsor*, *Tannhäuser*, *Robert*, *Aida*, *Czar und Zimmermann*, *Der fliegende Holländer*, *Hugenotten*, *Der haushalte Krug* (and the ballet "Nalla"), *Fraischütz*, *Siegfried*, *Zauberflöte*, *Der Prophet*, *Violetta* (*La Traviata* twice), *Der Wasserträger* (and the ballet "Sylvia"), *Der schwarze Domino*, *Die Regimentstochter*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—You have done good service by giving insertion to Dr Maclean's terse and lucid exposition of "The Most Recent Theory of Consonance and Dissonance in Acoustico-musical Science." Were study of the scientific side of music more common among practical musicians we should soon have a much needed revolution—not in counterpoint which, as a set of mechanical rules, is perfect has in what is called "thorough-bass,"—at present one mass of confusion and misleading nomenclature.

Permit me now to offer a few stray remarks—in the hope that one among them may induce the writer of that article to pursue the subject.

Dr Maclean says that he is "not aware that Helmholtz's exposition of consonance and dissonance has been adequately interpreted to the public by any English author. Allow me to refer him to Professor Tyndall's admirable "Lectures on Sound," containing a summary of Helmholtz's discoveries, set out with that happiness of diction in which the lectures is so justly famed.

Dr Maclean gives a passing notice to "Combination Tones," called by Tyndall Resultant Tones, and, in common parlance, Tiersons—a most interesting question, which it is to be hoped he will enlarge upon—of practical use, moreover, for the tiersons seems to afford a clue to the real nature of the minor third, as distinguished from the false third (*re—mi* flat—and as distinguished from (*mi—sol*) leading to considerations respecting the minor mode which perhaps I may venture, on another occasion, to lay before you.

These tones, which used to be called Tartini's tones, are distinguished by Helmholtz as "difference tones" and "summation tones." Tyndall attributes the discovery of the latter to Helmholtz; but my belief is that *both* were known to Tartini. As in back as 1830 my old master in Paris, Jean Baptiste Cartier told me that Tartini was able to produce not only the deep tiersons but also the high one. Now Cartier was a pupil of Viotti at Pugnani, and Pugnani of Tartini the tradition being thus direct. He also told me that Tartini could produce the tierson at pleasure. Cartier himself could only fetch it out occasionally. His method was to take the *mi*, fourth on the violin, with octave *mi* (a thirteenth) on the third string. Now it is proved by the tyros that the development of the tierso depends on the force of the primaries. This leads to the conclusion that Tartini's command of the third sound was due to an extraordinary power of tone. And it is not unreasonable to suppose, considering the style of music then in vogue, that the violinists of those days may have surpassed in solid tone their modern successors, who are compelled to devote much time to feats of light agility on the strings. The fact at all events, remains.

Passing on to the "Development of Harmonic Systems" Dr Maclean observes that "in the harmonic system serials mutually constituted intervals are *selected*, and the rest have to be completely thrown aside. Numerous highly satisfactory intervals—as, for instance, that shown in the sixth over-tone, nearly a flat as against c—are lost in the European system."

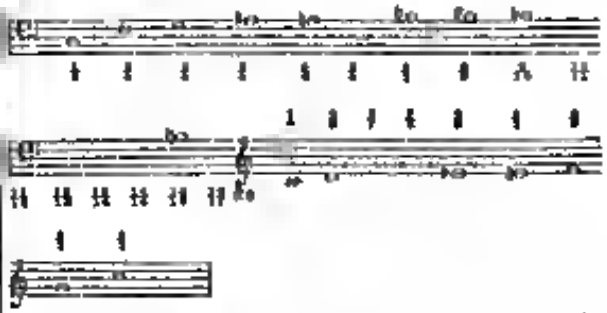
As he rightly intimates, bemol,* the over-tone in question and a flat, are not identical—not two names for one note. But I have satisfied myself, from close observation, that bemol is in constant use. Bemol is the fourth of a descending scale and being the seventh on a dominant, is sensibly flatter than the fourth of an ascending scale, commonly called mediant. And this flatness is actually rendered by singers and string players, unless when overborne by the accompaniment. The same perhaps, with other "unselected" intervals. Unconsciously to the performers a fine ear guides them to the true intonation. Like Molière's Monsieur Jourdine elate with learning that he had been speaking prose all his life they may feel surprised at being told that throughout they had been rendering better notes than those set down in them.

Thence I infer that there are *three* whole tones in actual use, not two only as we read in the books, namely:—

the measurements of which are as follow —

Bemol	:	Ut	—	7 : 8
Ut	:	Re	—	8 : 9
Re	:	Mi	:	9 : 10

The question remains whether any other notes not on the stave are to use. The following paradigm—the series of super-particulars in Iambic—may assist inquiry. Being novel in form, it is offered with some diffidence. If my reckoning be wrong I shall gladly accept correction.

If 1 be a numerical expression for middle C, ½ will express the eighth below; ⅔ the fifth below; and so forth.

The first of these "*sons summinals*" is ⅘. Now ⅘, being the reciprocal to 5/4, is the same distance below 1 that 5/4 is above. But ⅘ = ⅔ (½) × 4/5 (8/10), and is therefore flat seventh to F; a very flat 16. ⅘ is thus known to be a very flat e flat.

⅘ is hence proper, flat seventh to C.

⅗ = ⅔ (½) × ¾, and is therefore a flat, subdominant to the scale of F. ⅗ = ⅔ (⅗) = ⅖, and is therefore a minor third to G.

* Bemol, dominant seventh to C, is a flat, subdominant to the scale of F as 63 to 64; a very appreciable comma. The same bemol is to a flat, minor third to C, as 25 to 24.

It is needless to go through all. One more must suffice. 4 represents the same distance above 1 that 3 does below; but 4 is formed from the largest of the three whole tones.

I have pursued the subject further, but must not trespass unduly on your space. I send this up as a pilot balloon in hopes of learning whether I may venture to follow. Possibly I may be altogether wrong. If so, it is as well that I should know it.

38 Brompton Square, HUGH CARLETON
South Kensington, Feb. 20th.

[The subject of Mr. Carleton's communication possesses much scientific interest, and what he has written so far enables us to state that further contributions from him would be acceptable.—ED. M. M. R.]

Reviews.

Sunday Music. By E. PAUER. London: Augener & Co.

THE value of a good idea must of necessity be measured in proportion to its utility. Its usefulness is exhibited best by a practical means. In Mr. Pauer's collection of "Sunday Music" we have a good idea practically set forth in such a manner as to display at once, not only its usefulness, but also its value. Here is a collection of some hundred pieces, in all styles, by composers of all periods in art. Pieces by Palestrina, Jacob Arcadelt, Heinrich von Schütz, Corelli, Astorga, Hasse, Stradella, Zingarelli, Haesler, Pergolesi, Marcello, Lotti, Bach, Handel, Durante, Beethoven, Schubert, S. Webbe, Haydn, Mozart, Mendelssohn, Hummel, Crotch, John Field, Righini, Schumann, John Adam Hiller and Cherubini, with many others, arranged in an agreeable style and comparatively easy form, and well engraved and printed, so as to be useful as well for home use as for the purpose of giving a varied and valuable collection of easy voluntaries calculated to be of the utmost practical use for the organ as well as the piano, especially to moderate performers having only small organs at their disposal.

As Sunday music for home purposes the collection has also an additional value for the advantage it offers to the performer to become acquainted with the sweeter thoughts in music, associated with sacred ideas or surroundings, the emanations of the souls of the greatest musicians of many ages, so that by the aid of these, their legacies to posterity, the player may for the time think, feel and pour out his heart in the same channel through which the noble musical geniuses of days gone by sought to express their gratitude to the Highest power for the exalted gifts vouchsafed to them keeping. Therefore, apart from any virtue which may arise from the union of beautiful melody with words of reverent import, the music itself cannot fail to have a refining influence over all those who rightly use it, and for this reason, as well as for others, it may be well and rightly considered as happily suited for the purpose for which it is named. As the narrow ideas concerning the use of music on Sundays no longer exist in any degree of power, there is no reason why the admirable notion suggested by the publication of this volume should not be followed out further by the compilation of a volume of vocal music for the like purpose—a volume which should contain selections of easy solos from the works of the great writers, with perhaps one or two pieces for voices in concert. The present idea is a good one, but it is not necessarily finite so far as this music is concerned; let it be extended to its full utility, and so complete the chain of its value.

Compositions for the Pianoforte. By XAVER SCHARWENKA. Op. 42, Second Polonaise. Op. 43, Album. Op. 44, Walzer Duets. London: Augener & Co.

THE readers of the MUSICAL RECORD will be undoubtedly familiar with the name of the author of this new series of compositions, which we have classified under one general head. The general character of his musical mind may be fairly guessed by those who have read his genial and happily expressed letters relating to music in Berlin. Such as he seems to be as a literary man, he is as a composer. Genial, yet never trivial; learned, yet not pedantic; impatient of pretence, but kind, and willing to make all needful allowance for true merit. These qualities can be seen in the letters without the slightest effort, and these commend themselves to all who can duly appreciate the advantage that the possession of such gifts would of necessity bring to the owner. The pieces now under notice, as well as all his works which have been made public by means of the printing press or during performance, show clearly that as a writer he has many of those gifts which in a musician command attention. His subjects are never commonplace, but are of such an amount of originality as would of themselves arrest attention, while their treatment at once shows the enthusiastic ardour of a great worker endowed with more than an ordinary amount of mental power. It is allowed that clever men cannot be always at the highest pinnacle of their own powers, that they may be at times allowed to be a little prosy for the sake of their lurid eloquence at others. Whether Herr Scharwenka has the wisdom to suppress all that he knows is likely inadequately to represent his powers, and therefore keeps from the world that which would tend to weaken the growing strength of his position or not, it is small matter now to inquire. It is enough to know that hitherto all his compositions have been of a specially excellent quality, and the present publications are happily likely to augment his fame and increase his reputation as a true artist. Even in the pieces ostensibly small there is a freshness and vigour especially remarkable.

Take for example, the set called *Album für Piano*, Op. 43. This consists of—1. Menuetto; 2. Scherzo; 3. Humoreske; 4. Impromptu; 5. Trauermarsch; and 6. Ungarisch; each one of which is a gem in its way. The Minuetto is a theme the very simplicity of which is not its least recommendation. It is treated of course in rondo form, and there is a gracefulness in the figure of the accompaniment a vivid brightness in the harmonies, as much originality as it is possible to obtain in the modulations. These fascinate while they surprise. The Scherzo is a humour all light and humorous as it naturally is by reason of its title, is also stamped with the like image of originality and the same evidence of knowledge of the resources of the instrument written for. The middle movement in the corresponding major is marked by a certain dash of dignity which affords a happy contrast, and the short "coda," if it may be so called, formed of known material, that is in any known connection with this subject carries the theme off with a pleasing satisfaction to the ear. The power of expressing drollery in music, a power not conceded to many, is certainly possessed in a great degree by our composer, as not only the Scherzo here spoken of does show, but which is equally well illustrated in the "Humoreske" in A, or the third picture in this most charming album. There is a quaintness in the mocking unison on which it structure is based, and as characteristic in its way as the duet between oboe and bassoon in Beethoven's Pastoral Symphony in the "Village Merrymeking." The thoroughly artistic touches which heighten the effect of the picture in this "Humoreske" is held to be, tell also that Herr Scharwenka is sensible of the advantage of mingling wisdom with merriment, and of the duty of impressing his students with the idea of the necessity of bearing in mind how much more profitable it is in "all recreation never to lose sight of the permanent earnestness of the faculty to be recreated."

The *Impromptu* goes just exactly the right impressive piece with such a title should convey. A pleasing little subject, scarcely anything in itself, wrought into a thing of beauty by the present outpouring of a well regulated and thoroughly musical mind. The key A flat, is one which possesses a particular fascination for many writers as well as hearers, and in this more especially has the composer shown how well he knows how to deal with the instrument for which he writes. Yet while there is exhibited a large amount of scholarly ability, it is in no case obtrusive and in no wise laboured. It is as spontaneous and as joyous as the outpourings of the heart under particular happy influences. In the hands of an expert pianist, such as Herr Scharwenka is himself, this "Impromptu" would have a most fascinating effect upon the minds of a well-disposed audience. The relative minor of the same key he has chosen to express his ideas of the melancholy dignity which a "Trauermarsch" should possess. The stately solemnity of the pervading might be deemed the fitting accompaniment to the expression of manly sorrow at the loss of a great and good man. The march,

brilliant and sonorous on the pianoforte would, be magnificent for an orchestra.

The "Ungarisch," the last of this fine half-dozen pieces, also with four flats in the signature but ending in the major key of F, is a wild impetuous theme, splendidly set out and carried on in traces of its course with a freedom and a verve, as a manly young horseman, mounted upon a mettled steed, dashing through a country where rugged and noble landscapes greet the eye at every turn. It is something to have such notable works in print, as the foundation of a course of study in a comparatively new direction; it would be something more to hear the composer himself play them, as the basis of a lesson of technicality and pianoforte performance.

To be strictly correct numerically it would have been right to have spoken first of all of the "Polonaise" Op. 42, which Herr Scharwenka has dedicated to Mr. E. Dannreuther, a tribute of friendly gratitude probably, as the well known pianist with his keen-sighted cosmopolitan appreciation, was the first to introduce to the English public the pianoforte concerto of the composer. This "Polonaise," purely a pianoforte piece, has the majesty of Beethoven in its rhythm, the poetical fervour of Chopin, the dreamy speculative of Schumann, the melodic tenderness of Mozart, and the passion of Liszt, yet it is all in all utterly unlike either in its construction or design, but wholly like Scharwenka, as it should be.

The Waltzes, Op. 44, are set as pianoforte duets. There are two sets published, the first containing five separate pieces in several keys, which, however, are so arranged that they may be played consecutively, and the whole form one continued piece. The second has no such distinctions, all is homogeneous, progressive and connected, yet the modulations and changes of character seeming to arise spontaneously from the fervent development of the ideas. In each case these thoughts are particularly bright and happy, and would form a truly good addition to the number of worthy pieces for the drawing-room or concert-hall, pieces which posterity will regard with increased favour if their powers of taste and judgment increase or even remain the same as our own.

The good opinion Herr Scharwenka's compositions have created in the minds of most thoughtful musicians will certainly be strengthened by these, his latest works, for the vein of merit they show is of the richest, and if one may judge by the continued freshness and novelty of the treatment, not likely to be yet exhausted.

Elementary Exercises in the art of Legato, Staccato, and Octave Playing. Specially written for the use of W. Rohrer's Automatic Hand-guide by WILHELM GANZ. Books 1 and 2. London: Metzler & Co.

It would be difficult, if not impossible, to judge of the value of the new invention for which these exercises are written, without a practical experience. Failing this, the next best thing is to take the opinions of those experts who have tried the machine and found it to answer every expectation. Among the many practical musicians in whom the world has confidence, there are few in the world of London who are better known, as examples of patience, industry, and ability than Mr. W. Dubo Ganz. When therefore he declares his confidence in the value of the new machine patented by Herr Rohrer, it may be certain that it is worthy of some degree of consideration, and as there is nothing more valuable in the way of testimony than practical demonstration, Mr. Ganz has shown how highly he estimates the teaching value of the Hand guide by having composed for the development of its use a series of exercises. Of them, it may be said that they may probably be of great value in connection with the machine; that is a matter almost beside the question before us, which is to judge of the work as music, and for its educational value. The worth of an elementary guide for students is perhaps less on account of what it actually expresses as to what it leads to. Therefore although Mr. Ganz's exercises are unquestionably useful, and perhaps particularly so in connection with Herr Rohrer's Hand-guide, they are also so excellently designed and so thoughtfully and judiciously laid out that they may be used independently of their avowed purpose, as a means of finger education. In either case their utility is undoubted, and their practical worth most certain.

Fifteen Marches for the Harmonium. By SCOTSON CLARK. London: Augener & Co.

Among the few English writers who know how to construct a march effectively Mr. Scotson Clark stands foremost. Many of his compositions of this character have carried the world wide fame, and still continue to increase in popularity. Those who have already made acquaintance with his writings of this sort, will be glad to possess the present publication, which gives, under one cover, fifteen bold and spirited marches, arranged for the harmonium in a clear and easy style; while those who have not heretofore known of the existence of his ability as a composer, will not think lightly of it after having been introduced to this new specimen of his powers. As before stated, these are fifteen marches, including the well-known "Marche aux Flambeaux," and others of equal merit and almost parallel fame such as the "Marche Anglaise," "Marche des Fantômes," "Marche des Girondins," "Marche des Jacobins," "Marche Française," "Marche Indienne," "Belgian March," "Commemoration March," "Festal March," "Inauguration March," "Pilgrims' March," "Procession March," "Roman March," and "Russian March." All these are set forth in the most effective style for the harmonium, and the passages are such as need not trouble the player of the most limited amount of ability. The desire to make the present arrangement universal appears to have been foremost, for while the most skilful performers need not fail to play from this edition, the difficulties, where they present themselves, as in the "Marche aux Flambeaux," are smoothed over in the most ingenious and reasonable form, as that a passage of alternation is given in which the difficulties are transferred from the left hand to the right. There are numerous occasions when the present collection will be found of the highest value; and as the whole work is published for a comparatively small cost and is moreover an excellent example of the best work of the printer and engraver, clear, legible, and distinct, there are not a few who will be tempted to become possessed of copies for other reasons than the value and usefulness of the compositions.

The Haymakers. A Cantata in two parts. By GEORGE F. ROOT. London: Curwen & Sons.

In the whole of the forty-two movements of this cantata there is not one in which the difficulties, if they can be so called, are more than of the most elementary character. This is the case as well in the solos as in the concerted music, and this will form an chief recommendation to those choral societies who like to enjoy large results with little labour. The ling upon which the story is built is of the most simple character, treating as it does of the incidents, pleasures, and interruptions of haymaking near a rural homestead. The farmer, his daughter, servants and general helpers, have each a voice or voices in the action, which is illustrated through the medium of solos, concerted pieces for three or more voices, together with choruses in abundance. All these are certainly pretty when if they be not remarkably original and as there are no extraneous modulations, may be easy to learn. There is a bright accompaniment for the pianoforte and to render the whole cantata dramatically complete, Dr. Longhurst of Canterbury Cathedral has added a pastoral introduction which is by no means the least interesting portion of the whole work.

The Office of the Holy Communion. Set to music in the key of E flat, by ALFRED J. EYRE. London: Novello, Ewer, & Co.

From the shortness of the "Kyrie Eleison," it may be supposed that this setting of the Office of the Holy Communion was intended for use in the Anglican Church. From the breaking up of the Creed into fragments or movements, it might be intended for use in the Roman Catholic Church. The probability of its being designed for the latter form of worship is further strengthened by the introduction of a setting of the words "Benedictus qui venit" and the "Agnus Dei." It is only a probability, however, as these last named pieces are in English, and the Roman Catholic ritual is not performed in that tongue. As the Anglican ritual does not admit of their use in the office of

the Holy Communion either in English or Latin, some explanation of their appearance in the present publication. "The Office for the Holy Communion" is due that it is by all the work is designed for use in the Anglican Church. If it was designed nothing but the most unanimous impudence and open defiance of the law of the land is implied and provided for and therefore were the music now before us of the most original, beautiful, thoughtful and expressive character ever written—which it is not by any means—it should not receive the slightest encouragement in any form from us, nor should it from any loyal subject of the realm of England.

Per Mare, per Terram. Cantata. Words by J. G. BAILEY. Music by J. A. KAPPEY. London: Boosey & Co.

ADOPTING this motto of the Marines for the title of his cantata Mr. Kappey has made a palpable hit in suiting the character of the subject with an appropriate designation. The theme is interesting, and such as is capable of varied treatment. To quote the argument of the work: a British force is ordered abroad to avenge an insult offered by a foreign foe. The hero, an officer, bids his affianced bride farewell. The bride, left alone, gives utterance to her hopes for victory and safe return.

On the arrival of the force in the enemy's country the officer exhorts his men to bravery. His call is answered by his men, who express their determination to conquer or die. A battle ensues and victory is declared for the British arms. The officer commends the bravery of his men, and bids them have a reverent care for the dead. After the funeral, the troops re-embark, the lovers meet once more, and a welcome home is given by the country to the defenders of its honour.

Such is the subject which Mr. Kappey has undertaken to express in music, and which he has done in a manner in every respect worthy of commendation. The choruses are bold and well written, the accompaniments tell of a special power in the employment of colour; for although the publication is issued for pianoforte as the representative of the score, the duets, arias and choral marches are most effective, boldly and brightly written. There is a strong dramatic and musical interest in the work from the first note to the last, and it may be recommended to choral societies with a special confidence and pleasure; for the success of this work will doubtless be the means of inducing Mr. Kappey to continue in a course he is so thoroughly competent to run in, to his own credit and the advantage of his brother musicians and amateurs.

Psalms and Hymns for Chanting. London: Hodder & Stoughton.

THE growing interest in the addition of music as an adjunct to religious worship has extended itself to other congregations besides those of the Church of England, who have through evil report and good report kept the matter alive through many ages. It is therefore not surprising to find adaptations of those portions of Holy Scripture most likely to be acceptable to certain congregations, "pointed" as for chanting, as in the present publication. Looking at the work done from the point of view of its usefulness, there is much that is worthy of commendation, and something not endeavoring of censure. Commendation is due to the compilers for having, in many instances, adopted a common-sense view of the system of pointing by making the musical division follow the rhetorical accent; censure if it amounts to as much as censure, has been incurred by them in not wholly adopting this course, more especially as the work they have made, pronouncing as it does a large sale, will set in motion a practice exceedingly difficult to root out in the future when common sense points out the need of a change.

There is nothing in the selection of the music which calls for particular or detailed remark; as the chants passed are for the most part those which have done good suit and service in religious worship for many generations, and have been deservedly admired for their practical value both to Churchmen and Dissenters.

Lehrbuch der Tonsatzkunst von Anton André. Parts 3 and 4. Offenbach: JOH. ANDRÉ.

THERE are few books based upon better ground as works of instruction than the "Manual of Composition" by Anton André. It has stood the test of time, and seen by a modern light its material and fabric are such as to be equal if not superior, to many more avowedly modern works. The present publication, Parts 3 and 4 of a carefully revised and shortened edition from the greater work of the old master, has, like the former parts, been edited by Heinrich Henkel, in a truly careful and able style, such as would be done by one who knew what a pupil required without overcarrying him with elaborated details.

Herr Henkel's fitness for the task he has undertaken is complete and satisfactory, for he was a scholar of the old André, and has therefore had plenty of opportunity of making himself acquainted with his style and method of thought. The two parts formerly published "Modulation and Counterpoint," have established for him quite a reputation, which is not likely in the least degree to be weakened in lessened for his share of the labour done in bringing out the third and fourth parts, the subjects of which are "Imitation, Canon, and Fugue." The various forms in which each of these subjects can be treated is shown, explained, and illustrated by copious examples, so that the manual is both exhaustive, and by the genial manner in which the subjects are treated, well calculated to engage the mind and absorb the attention of the pupil or reader.

The existence of a vast number of thoroughly trustworthy treatises relative to the art and science of music as well for elementary as for more advanced students stands as a matter of reproach to Englishmen, more especially as the science of music is now more universally taught than it was formerly. As we have at present neither the accumulated wisdom nor experience of our continental neighbours, would it not be as well to take the "good the gods provide," and furnish for our eager youth the means of knowledge acceptable translations of such admirable and well written works on musical theory as those furnished in such numbers abroad? It might be as well to begin with these excellent treatises by André with all Henkel's editorial improvements; for both by the method in which the rules are laid down and the expressiveness of the musical illustrations, nothing better and few works equal to these can be found.

NEW VOCAL AND INSTRUMENTAL MUSIC

Published by AUGENER & Co.

"Baby Sandy Smiling" is an adaptation by B. LÜTGEN of one of Mendelssohn's Songs without words to a lively poem in English and French which lends itself so thoroughly to the expression of the feeling of the music that it might almost appear to have been written to suit the words, not the reverse.

"The Entreaty" is an expressive song, written by KATE OCKLESTON, in which both German and English words offer a choice to the singer. The melody is bright and vocal, and the whole conception of the song such as will create an interest in all the subsequent works of the author.

The two songs for a mezzo-soprano voice, entitled "The Maiden's Prayer" and "Love and Hope," are two of the most elegant compositions of a pen from which elegant thoughts have ever flowed. Mr. Henry Smart has given to the world a vast number of beautiful melodies and graceful themes, but he has rarely been so successful as a whole in the treatment of song as he has been in these two latest efforts of his genius, although his songs will be counted with pride among the worthiest efforts of the age. They are really charming musical pictures, in which not only the human voice but the sound of the violin and pianoforte lend their aid to make perfect. Mr. Smart writes for each part *obbligato* in the most facile style, and the union of the three powers results in produce the most satisfactory result.

The recent Instrumental Pieces sent from the same house are —

La Mandoline. Morceau élégant pour piano, par JOSEF LOW, one of the most fascinating and agreeable compositions of a writer who has earned the distinction of commanding attention for his works.

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Under the general title of "Les Perles du Jour," Mr J Ramsden sends forth a number of simplified versions of pieces already grown popular so as to adapt for small hands and capacities. The latest numbers, Maurice Lee's "Sylvana," minuet; Resch's "Secret Love," gavotte; and J Roeckel's "Kermesse du St Cloud"—all these are models of simplicity and as such will be gladly sought after by both masters and young pupils.

Afghanen Zug Galopp für das Pianoforte, von Septimus Clark is a bold and dashing piece of waltzing less original in its theme and treatment than most of the productions of the same hand but still likely to find many admirers for the spirit of its phrases and the striking character of its effects.

The *Rondoletto* on airs by Mozart, by Maurice Lee, is simply and prettily arranged for the pianoforte so as to be within the grasp of young hands and heads.

Elfentanz, Caprice No 8, *Danses de Salon*, pour Piano par A Pirzchner will be found an agreeable piece of writing. On a former occasion it was our pleasing privilege to call attention to these clever and original "Danses de Salon." The "Elfentanz Caprice," No. 8 of the series, is in no whit wanting in either grace or beauty of melody when compared with any of the others, but, on the contrary has many special claims to individuality. As a pianoforte piece it is particularly well worth study in the means it affords of strengthening the command over rhythmical difficulties, as well as for the opportunity for the acquisition over the *nuances* of expression which the proper execution demands of the player.

The *Chant des Sirènes* by Eduard Roeckel, is a charming piece of pianoforte writing, and although belonging to no definite school of thought or style is pleasing in its characteristic quality. Though not absolutely easy piece, it is not of any insurmountable difficulty, and its lightness, flow of melody, and spontaneous character are certain to provoke admiration.

The Gondolier's Morning Song by Josef Low, has a free and joyous melody well harmonised and excellently arranged as a pianoforte piece, of no extraordinary difficulty beyond the conquest of the mechanical means to secure expression.

The *Clochettes d'Hiver* (Sleigh Bells) by Edouard Doors is a caprice written in a sparkling freedom of style such as might be expected in a work with such a title—suggestive of a smart brisk drive through a clear frosty air in cheerful company and by an agreeable mode of transit.

Echoes of the Opera Transcriptions by D Keith. Several additional numbers of this useful series of works have been published so that the collection is extended now from twelve to eighteen numbers. The more recent parts include selections from Herold's *Zampa*, Bellini's *La Sonnambula*, Auber's *Fra Diavolo* and *Masaniello* and Donizetti's *Lucia* and *La Figlia*. All these are adapted for teaching purposes, their usefulness being augmented by the absence of any great difficulties for young players, and the agreeable and musicianly form in which the themes are laid out and brought together. There are few works of the kind equal to these "Echoes of the Opera" in interest or practical worth.

Vergiss mein nicht ("Forget me not"), by Léon D'Ourville (Augener & Co.) is a gavotte of graceful character, simple in style, and requiring no great skill to play properly. It possesses all the elements of popularity, which will no doubt weave themselves into general esteem.

Concerts.

CRYSTAL PALACE.

After the usual interval of time during which the pantomime and other Christmas entertainments have been the chief attractions, the Saturday Concerts were resumed on February 8th on which day a more than usually large audience was assembled to welcome the return of a favourite form of musical treat. The concert commenced vigorously with Beethoven's No. 5 Symphony in C flat played—as this new model band have learned to play all such great classical works—not only with accuracy and precision but with that special beauty of tone and wealth of expression which can only come when the master is hand is appreciated to the fullest extent by those who have the charge of the interpretation. It is therefore the highest praise to the band and to its several members to say that no single pleasure was wanting in the performance. In the same programme a hymn by Mendelssohn, consisting of a solo for alto and chorus, was sung by Mrs. Patey and the choir and, although it was well done the work seemed to have no charm to hold the sympathies of the audience. There is a fugal chorus, which is the best portion of the hymn but there is not much even in that to make the work interesting beyond a certain point. It was written for a Mr Bradley and has only recently been published in Germany and, although it was presumably written to English words, they have been translated into German, from which source those used on this occasion were probably taken.

Another interesting feature in the concert was the performance of the music of a "Masque," by Mr F Corder more for the reason that the music in itself contains as much apparent excellence than in the style in which it was presented to the public. The instrumentation is admirable, and the vocal portion doubtless equally so but it was so miserably performed, the chorus and a choir of ladies, whose names it were less charity to suppress the record of were all so lamentably unmeaning, that a fair and just knowledge of that part of the work it was impossible to obtain. Of the rest of the items in the programme a few words will suffice. Mlle. Janotha played Schumann's concerto in A minor exceedingly well, but perhaps a little unequally. The opening movement was all that could be wished, beautifully phrased and delicately expressed but the *finale* was tame, perhaps by contrast, but still tame. The concert closed with Wagner's "Tannhäuser March." Mr Edward Lloyd was the other vocalist, his choice of songs falling upon an aria from Gluck's *Iphigenia* and Clay's song from "Lalla Rookh" "I'll sing thee songs of Araby."

At the Concert on the 15th inst only novelty was introduced, namely some Slavonian dance music by a composer new to an English audience, but who must be known elsewhere, for the selection is the Op. 46 of its author who is called Dvorák. There is a considerable amount of fascination in the melancholy tone of the melodies of these Slavonian dances, and the constant change of rhythm and the alternation of slow and rapid movements has no effect but in all unpleasing. There is no great pretension in the work as a musical composition other than that which aims at the representation of a national peculiarity and the reproduction, in a grand classical form, of things that are in their origin popular.

The other pieces in the programme were more or less familiar. The overture to *Oberon* by Weber, most perfectly played commenced the Concert. Schubert's symphony No. 9 notwithstanding the unusual extent to which the movements have been prolonged by the composer was attentively listened to, for the abundance of beauty in melody and subject is engaging enough to maintain the interest unflagging length. The applause at the conclusion was a well-earned tribute of merit for the execution of the band was most praiseworthy. It is almost enough to place upon record the fact that Madame Arabella Goddard being the pianist and her choice falling upon the F minor concerto of Sterndale Bennett, no more adequate performance of a beautifully-written work could either be desired or obtained. The vocalists were Mr W Shakespeare and Mrs. Osgood. The lady sang "Deh Vieni," from Mozart's *Nozze di Figaro*, the gentleman "When the Orb of Day" from *Euryanthe* as their solos, and Gounod's *Romeo and Juliette* furnished a duet. Angelo adorable" in which both voices mingled in no agreeable fashion so as to give a considerable amount of satisfaction to the audience. In the applause at the conclusion was very hearty.

The Fourteenth Concert on February 22nd was of a most interesting character. As far as the great work of the day the new concerto for violin by Brahms can be judged of at a single hearing, there is every reason to believe that musical literature will be the richer by a new and important contribution.

It is original in treatment, full of rich fancies and masterly scoring and the opportunity it affords for the exhibition of virtuosity on the part of the soloist—amply taken advantage of by Herr Joachim as may well be imagined—is such as will make it a favourite with all those players who possess sufficient technical skill to master its difficulties. Altogether it is one of the most favourable specimens of the genius of its author as yet heard and its publication will be looked forward to with a considerable degree of eager impatience in order that the student may be able to value through the medium of the eye, the subtlety and skill of the construction of that which now so favourably satisfies the ear. The reception accorded to the work and to the player was, as it ought to have been, most enthusiastic.

The other novelty the "Rhapsodie Norvégienne," by Svendsen, heard here for the first time has made the tour of Europe, and both it and its three companions with the same general title, but of course

differently numbered have been well received wherever heard. The verdict of the audience was distinctly in favour of the work, as indeed it must have been if beauty of melody and graceful treatment have any weight in influencing people's minds.

Schumann's noble and attractive symphony in B flat No. 1 was played in the most perfect style as was also the "Leonora" overture of Beethoven, No. 3. As an extra solo Herr Joachim played as adagio by Vitali and Miss Marriott made her first appearance here as a vocalist. She sang Mendelssohn's "Infelice" so as to win the honour of a double recall. Mr Santley, who was also present, sang two songs by Gounod and Sullivan in his customary style. The whole concert was conducted by Mr Manns in the best and most careful manner.

The next concert, on March 11th, will be interesting to the readers of the MUSICAL RECORD for Herr Xaver Scharwenka is to make his first appearance in the double capacity of composer and performer.

PHILHARMONIC SOCIETY.

FOUR of the eight programmes intended to be given by the Philharmonic Society have been issued, and show conclusively that it is not the intention of the directors to do much in the way of producing absolute novelties. As they represent their subscribers and associates, it may be reasonably supposed that they have a good ground for their plan of procedure; and as moreover the society is principally supported by its subscribers the public only being invited to assist, there is no doubt but that the directors are right in thus setting forth their scheme.

The first concert, given on February 6th, had not a single novelty in the programme, as may be seen by the following quotation:—

PART I.

Sinfonia ... ... *J. S. Bach.*
Aria ... ... "Che faro" (*Orfeo*) ... ... *Gluck.*
Mme. PATEY.
Concerto in E flat ... ... *Hummel.*
Pianoforte, Miss ARABELLA GODDARD.
Overture ... ... "Meeresstille" ... ... *Mendelssohn.*

PART II.

Symphony in B flat ... ... *Beethoven.*
Song, "Lay of the Imprisoned Huntsman" (*Lady of the Lake*) ... ... *C. A. Macfarren.*
Mme. PATEY.
Overture ... ... *Anacreon* ... ... *Cherubini.*

Yet, notwithstanding the absence of anything new in the plan, it proved to be very attractive and also to afford a vast amount of pleasure to all assembled. The suite with its quaint sooring and equally quaint ideas, the melodious concerto beautifully rendered by Mme. Arabella Goddard, the symphony and the two overtures were most admirably given by the band, conducted by Mr W. G. Cusins. The vocal pieces, gracefully delivered by Mme Patey, were a pleasing adjunct to a satisfactory concert—one which, in spite of the absence of novelty, may be considered as not unworthy of the society under whose auspices it was given.

The second concert, on February 20th, offered the means of giving a welcome to Herr Joachim and the works in which he played. First, Spohr's sixth concerto, in D minor, exhibited his wonderful powers to the most satisfying extent, & the intense delight of the audience and the Sarabande and Bourrée of Bach from the suite in A minor were no less keenly enjoyed. Sterndale Bennett's ever-fresh symphony in G minor played with a considerable degree of vigour and artistic taste, opened the concert, in which yet another symphony, the No. 4 of Beethoven, found an honoured place. In addition to these works enough in themselves to have furnished a programme, there were also two overtures, "Le Carnaval Romain," of Berlioz and Weber's "Preciosa," all the works being conducted by Mr W. G. Cusins with his customary care. Mme. Edith Wynne was the vocalist.

MONDAY POPULAR CONCERTS.

BEETHOVEN, Chopin, Mendelssohn, and Mozart, with Rubinstein and Franz, were the composers whose works were drawn upon to form the programme of the concert given on January 27th. The quartett in E flat, Op. 74 of the first-named, brightly interpreted by Mme. Norman-Néruda, Messrs. Ries, Zerbini and Piatti, commenced the concert, and delighted every one. In spite its first introduction at these concerts, now some twenty years since, it has been frequently played here and elsewhere, and has grown into popularity enough to secure a hearty reception for it especially when so well rendered as upon this occasion. Another piece by the same master the trio for piano, violin, and violoncello, the variations on the air "Ich bin der Schneider Kakadu," being played by three such artists as Mlle. Janotha, Mme. Norman-Néruda, and Sig. Piatti, left nothing to the imagination. The violoncellist and the pianist also played Chopin's sonata in G minor Op. 65, the chief concertante work of the kind said to have been written by Chopin. It is one of the most original (sparkling and striking of his compositions, full of the most fanciful themes and treatment and well calculated to exhibit the powers of two such performers as those to whom the work was entrusted, in the best advantage. Mlle. Janotha, as her solo, performed Mendelssohn's Variations Sérieuses, in a manner with all possible genuinity and expressive taste. The audience keenly sensitive to the value of her artistic performance, gave her a most cordial recognition after the conclusion of the work, as well as encouraging her by applause during its progress. Mlle. Redeker made choice of songs by Mozart, Rubinstein, and Franz as her contributions to a truly admirable concert.

On the following Monday, February 3rd, the same body of instrumentalists, with Mr Barton McGuckin, were engaged in giving voice and speech to the compositions of the great masters, this time represented by worthies no less famous than Haydn, Handel, Schumann, Beethoven, Gounod, and Vitali. Haydn was heard in his quartet in F major Op. 77 No. 2, a work in which the charm of melody is only equalled by the grace of form and the richness of the harmonies. Handel furnished a song "Revolt, revenge," from *Semele*, which Mr Barton McGuckin sang in the most artistically expressive fashion as he did also later in the programme Gounod's setting of Tom Moore's words, "When thou art nigh," a song wonderfully well suited to his voice, and therefore delivered with all the ease and refinement consequent when an artist feels perfectly at his ease with any exposition. The like quality was observed, though of course in a different degree, in the performance of "Die Davidsbündler," of Schumann, by Mlle Janotha. The accomplished young pianist seemed never so perfectly happy as she did in the execution of the several numbers all of which she gave with a sprightly intelligence and power of execution which brought corresponding pleasures upon the minds of the audience. Not a whit less gratifying was her interpretation of the pianoforte part of Beethoven's glorious trio in G major in the full performance of which she was aided by Mme. Norman Néruda and Sig. Piatti. The combination of artistic power that inspired one of the best and most enjoyable performances of the evening; and this is saying no small thing.

The composition of Vitali was a chaconne for violin alone, most ably executed by Mme Norman-Néruda. It consisted of a number of variations upon a ground-bass as was customary in this form of writing and however ingenious they were and are, I must be admitted that the shortness of the theme and its constant almost unvarying repetition, might probably have been tedious had the task of performance been consigned to less impressive players than Mme. Norman Néruda. She made it so interesting that had many of the audience been able to influence the rest the whole work would have had to be repeated.

February 10th will probably be marked as a red-letter day in the calendar of the present series as that saw the first appearance of Herr Joachim at the Monday Popular Concerts this season. The enthusiasm of the audience upon his appearance on the platform was something truly extraordinary, the popularity of this world-famed artist increasing rather than diminishing with growing years. Those who know how happily he contrives to infuse his spirit into his colleagues when associated with them in quartett-playing need scarcely be told that the Mendelssohn quartet in D major Op. 44, No. 1, and that by Haydn in A major Op. 64, No. 5, both of which were led by him, were played as near to perfection as could reasonably be attained. The solo he introduced was an adagio in A major from a concerto, No. 22, by Viotti the accompaniment to which was played by the veteran Sir Julius Benedict. The vocalist for the evening was Herr Henschel, and the solo pianist Mlle. Marie Krebs, who played Schubert's sonata in C minor in a truly excellent fashion.

At the concert of February 17th a comparative novelty was provided in Spohr's trio in E minor, which was played for the first time by Mlle. Krebs, Messrs. Joachim and Piatti. In the hands of such competent experts all the many beauties of the composition—and they are numerous and striking withal—were laid as it were, with loving and kindly hand before the assembly, and they nothing unwilling recognised and duly enjoyed them. Miss Lindsay sang the opening quartett, Schubert's D minor Op. 26, as the programme styled it, but which Nottebohm marks as a posthumous work, without numerical distinction. The players were Messrs. Joachim, Ries, Zerbini, and Piatti, and all that could be done with so noble a work was done for it was in safe hands. Beethoven's sonata in G major Op. 30, No. 3, for pianoforte and violin was also allowed a place in the programme, Mlle. Krebs and Herr Joachim being the performers. The fair pianist on her solo performance,

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made a selection of three sonatas by Domenico Scarlatti, namely, two in D major and one in A major. She played these wonderful examples of ancient harpsichord writing with all the sensibility and expression of which they are capable when in good hands. It is therefore matter for small surprise when it is said that every one present followed her performance with the liveliest interest, and rewarded her at the conclusion with the most enthusiastic applause.

In the absence of Mr. Cummings, prevented from appearing by illness, Mr. Thorndike sang three songs—"Love leads to battle," by Buonoheim; "Lehn deine Wang an meine Wang" and "Marie am Fenster" by Jensen. He sang well, but with an absence of animation.

MADAME VIARD-LOUIS' CONCERTS.

If there was a fault in the concert given on February 18th, it would rest not so much with the quality as with the quantity provided. A reference to the programme will show that there was enough to have formed fare for two intellectual feasts instead of one. For the human mind, like the human body, cannot partake of more than is sufficient without temporary or permanent inconvenience:—

Overture *Anacreon* Cherubini. Gavotte, for strings, West Hill. Concerto, pianoforte, in E minor Mozart. Madame Jenny Viard Louis. Song "Softly sighs" (*Der Freischütz*), Weber—Miss Emma Beasley. Symphony in A major "Pastorale," Beethoven. Song Hodge Rose, Schubert. Miss Emma Beasley. Concerto, violin, in E minor Mendelssohn —Herr Joachim. Hungarian Ballet-music from the opera, *The Renegade* Baron Eötvös Ozory (continued by the composer). Overture, "Twelfth Night," Francis Davenport.

By this it will be seen that there were several novelties in addition to some already well-known works. The charms of the latter were attractive to the highest degree, and the pleasure produced by their performance was considerably enhanced by the excellence of the manipulation of the orchestral forces. The various chords in the *Anacreon* overture were grand in the extreme, and the strength of the band, greatest in the strings, found no more fitting opportunity for exhibition than in the new gavotte composed by Mr. West Hill the conductor. As a composition this is in every way good; the melodies are fresh, the themes fascinating, and the harmony clever and interesting. It was excellent of course for it was beautifully played, and besides it has merit enough to have warranted such a compliment. The other novelties were in their own measure interesting. The Hungarian music based upon the plan of thought suggested by Wagner is yet original enough to be interesting, and Mr. Davenport's overture is in all respects worthy of a more honoured place than at the end of a long programme. It is hoped it may be heard to better advantage another time with the like excellence of performance. Mme. Viard Louis by her performance of Mozart's concerto in E minor which was played also at the concert in December last procured for herself a considerable share of applause and the inevitable recall; but the audience seemed to reserve their enthusiasm for Herr Joachim who played Mendelssohn's violin concerto in the most perfect style, and although he was compelled, by the breaking of a string, to change his violin in the last movement the only difference was in the loss of time by the exchange, the execution being almost faultless.

The symphony Beethoven's "Pastorale," in the hands of such a band was as might be imagined thoroughly enjoyable, and Miss Beasley's songs appeared in fair favour with the audience for the applause given to her was most general and liberal.

Musical Notes.

On Monday February 10th Miss Helen Hopekirk the young Edinburgh pianist, whose successful appearance at the Leipzig Gewandhaus concerts and in London have constituted not the least interesting events of the musical season, gave a recital in the Freemasons' Hall Edinburgh. Miss Hopekirk was assisted by Mr. A. C. Mackenzie (violin) and Mr. Carl Hamilton (cello). There was a large audience, who emphatically confirmed in the course of the recital the favourable verdict hitherto gained by Miss Hopekirk wherever and whenever she had appeared in public.

Mr. Kuhe's Brighton Festival commenced on February 19th. Among the new works given, report speaks very favourably of them all, but chiefly of Mr. Cusins's work, which it is hoped may be soon heard in London. The novelties actually produced were—Mr. Cusins's cantata *The Laird of the Isles* Mr. Shakespeare's Concerto in C a new Concert Overture by Mr. Wingham a Suite de Danse by Mr. Lindsay Sloper and an overture, *Hero and Leander* by Mr. Walter Macfarren. The concerts included *Judas Maccabæus* (February 11th), *The Lord of the Isles* and Rossini's *Stabat Mater* (February 19th), *Elijah* (February 20th), *Creation* (February 21st). There were three miscellaneous orchestral concerts, in the programmes of which were included Beethoven's Symphony in A (No. 7) Mozart's *Jupiter* Berlioz's *Danse des Sylphides* and his arrangement of Weber's *Invitation*. On Friday February 21st Mr. Kuhe took his benefit in a popular concert when Mr. Sims Reeves was announced to sing Stanley Richardt's "Anita," Sullivan's "Once Again" and "The Last Rose of Summer." A "special popular" item in the programme was an orchestral selection from H.M.S. "Pinafore."

Prince Ella has issued his thirty-fourth *Annual Record* of the doings of the Musical Union, and has dedicated the volume to M. Ambroise Thomas. The noble Impresario remarks Mr. Ella in the dedication, "over which you so ably presided and its offspring under the late Fétis at Brussels have furnished the Musical Union with no less than forty seven executants. So long as English students are denied gratuitous and invaluable instruction such as is given to above six hundred now under your direction in Paris, we must be content to avail ourselves of this talent at the Continent." Mr. Ella inserts in the *Record* a full list of the students in the Conservatoire during the year 1876-7 of the candidates 570 were rejected.

The Covent Garden Italian opera season will commence on April 19th, while Her Majesty's Theatre will not re-open until May 3rd.

On Friday Feb. 7th, the Banff Musical Association gave a private concert to their friends in the town and neighbourhood. The first part consisted of the charming compositions of the eminent German musician Carl Reinecke. "The Little Rosebud," composed for solo and chorus of female voices with piano accompaniment conducted by Herr Hoffman. The second part was a miscellaneous selection of vocal and instrumental music.

An interesting discovery has been made by the Professor of the Flute at the Imperial Conservatorium at Austria, who has constructed a bass flute which stands in the same relation to the ordinary flute as the tenor does to the violin. The sound is full and rich, and of great sweetness.

The following have satisfied the examiners and received certificates at the first examination for the degree of Bachelor in Music at Oxford Feb. 6th:—

William Claxton, B.A. Trinity College, and St. Michael's, Tenbury; the Rev. William Jackson, M.A. Worcester College, and Fishergate, Carlisle; Basil Harwood, Commoner of Trinity College. *Examiners*, Sir F. A. Gore Ouseley, Bart., M.A., D. Mus., Christ Church, Professor of Music; C. W. Corfe, D. Mus. Christ Church, Choragus; E. G. Monk, D. Mus. Exeter College.

A CHAMBER concert was given on Feb. 7th in the Kinnaird Hall, under the auspices of the Dundee Amateur Choral Union, by Mr. Charles Hallé and his famous band, assisted by Fraulein Amalia Klinger vocalist. The programme was of the very choicest descriptions, composed of excerpts from Weber, Spohr, Saint-Saëns, Gluck, Beethoven, Sterndale Bennett, Wagner, Schubert, Brahms, Raff, and Auber.

The Bach Choir propose to give two concerts at St. James's Hall this season, the first on Tuesday April 3rd at eight o'clock, when J. Seb. Bach's Mass in B minor will be given; the second on Wednesday May 14th, at eight o'clock. The works to be performed on this occasion being—

J. S. Bach's Double Chorus, "Now shall the Grace," for Chorus and Orchestra; first time of performance in London. W. Sterndale Bennett's Sacred Cantata "The Woman of Samaria," the Pastoral Symphony (Orchestra) from J. S. Bach's Christmas Oratorio, Johannes Brahms's five-part unaccompanied Motets, "Es ist das Heil," first time; Beethoven's Minnes Scelle und glückliche Fahrt," for Chorus and Orchestra (words by Goethe); and The Banquet of the Phæacians, Scene for Solo Voices, Chorus, and Orchestra, from Max Bruch's *Odysseus* first time of performance in London.

Miss Dora Schirmacher whose progress as a pianist is steadily and surely making way has been playing at Frankfort, and winning, and we are sure deserving, the highest encomiums from the many eminent musicians of the place as well as the favour of the general public.

Mr. Jeremiah Rogers, the eminent organist of Doncaster Church died rather suddenly on the 22nd ult. aged sixty years. Mr. Rogers was appointed in the year 1835 consequently he had held the office of organist forty-three years.

Mr. John Parry well known as a humorous vocalist, entertainer, painter and composer and wizard Mendelssohn, whom he heard him on the occasion of one of his visits declared to be the best pianoforte-player in England, died at Mossley on Feb. 20, aged sixty nine.

Appointment.—Mr. Arthur H. Hadfield to St. James' Church, Sheffield.

The Monthly Musical Record.

APRIL 1, 1879.

MENDELSSOHN'S PIANOFORTE CONCERTOS, &c.*

To undertake to praise these compositions, which are in themselves their own praise, would be almost as invidious a task as to "gild refined gold, or to paint the lily." There are few works, as a whole, more popular either with players or audiences, and therefore few works of the kind to which they belong more likely to be better known. However great the temptation may be, after a diligent perusal of this beautiful edition, to speak at length and in detail of all and each one of them, the temptation must in some measure be resisted by reason of the exigencies of time and space. There is unquestionably a great amount of interest attached to them all, but as every admirer of them knows probably as much as is necessary to enhance his estimation of the genius of the author, it is scarcely worth while at this time to recapitulate well-known and well-remembered matter. The publication of the pianoforte works in this form cannot be otherwise regarded than as a great boon, for in the first place the full scores are not always accessible, in the second, they are not always cheap; and in the third, it is not always convenient to the amateur to find time and opportunity for hearing them played. Moreover, a knowledge of the harmonies, figures, and effects will be the more keenly appreciated by those who have made themselves acquainted with the works in their present form, and the amateur cannot but be grateful to the arranger who has so skilfully and conscientiously placed a new means of special delight within his reach, as in the edition now under notice.

The five works are not given according to their *opus* numbers, but are set forth in the following order:—Concerto No. 1, Op. 25; Concerto No. 2, Op. 40; Capriccio brillante, Op. 22; Rondo brillante, Op. 29; and Serenade and Allegro giojoso, Op. 43.

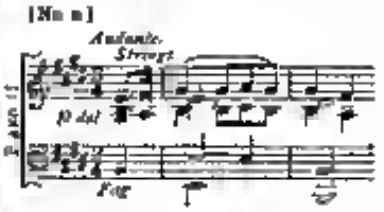
The orchestral parts to each are printed in a little smaller character than the principal piano part, and the entry of the various instruments is indicated, so that the work will not only serve as a *memoria technica* to those who desire to study the compositions for private performance, but will also be useful in leading the mind to accustom itself to the instrumental effects as they occur.

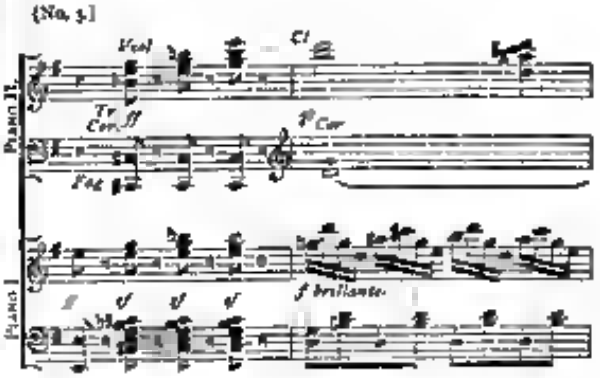
It is no light task to represent in a convenient form, upon the pianoforte, the various instrumental effects. Yet Mr Pauer has in some sort contrived to do almost this, by the judicious way in which the mere harmonies and figures have been translated from an orchestral to a pianoforte part.

This is shown at the very outset, as may be seen by the following notation of the opening of the first concerto.

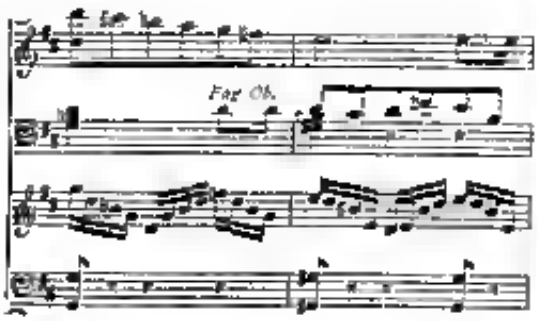
[No. 1.]

Later on in the same movement, the passages as arranged tell almost for themselves that the wind instruments are intended, even supposing the particular character of the tone were not shown. Numbers of like examples could be produced to indicate the care and great judgment exhibited in the arrangement; but as they are more or less similar, it will be better to pass on and to show what has been done in respect of the other movements. One of the great difficulties in transferring effects is undoubtedly to find equivalents as near as possible for tone-colour, which is more or less individual. For example, the peculiar effect of muted strings cannot be reproduced on other instruments, but few will deny that the indications herein suggested are as close an approach as could be made, all things being taken into consideration.

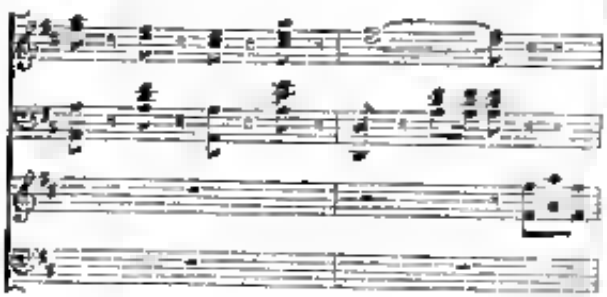
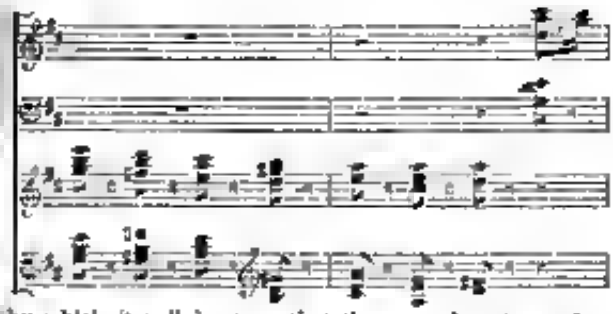
[No. 2.]

Power and strength, as relative proportions, can of course be imitated, but even then it is necessary to do this with judgment in order to prevent its degenerating into mere noise. Wherever these are required, as in the last movement, Mr. Pauer has remembered that he was writing or arranging work for two instruments of like tone, and has, in our opinion, accomplished his task with commendable skill. The distribution of the harmony in the annexed quotation, though of course as near as possible to that of Mendelssohn, preserves a certain amount of individuality in each instrument, and does not detract in the least from the effect.

[No. 3.]

* Felix Mendelssohn Bartholdy's Complete Works for Piano and Orchestra, arranged for Pianoforte Solo, with the Orchestra Accompaniments in Compressed Score, by E. Pauer. London: Augener & Co.

The "second concerto" opens, it will be remembered, like the first with a short introduction from the orchestra, while as the present edition is given to the second piano, as in the former instance. The rest follows on in regular order, a lesson of beauty both as regards form and melody, even though it be not so popular as its entitled companion concerto. Here it may be observed that with a considerable amount of forethought, the arranger has so set out his work, as this as in all the other pieces, that while the solo is unaltered and unimproved as it would probably have been in less conscientious hands, the accompaniment is made as easy as is possible, consistent with the fact that it is a reduction from the score, and intended to reflect its beauties and effects. Obedient then to the object we have in view—namely to give an idea of the work done—we shall not stay to examine either the beauties or the colouring other than to say what naturally would arise out of the perusal of the copy; we will go on to show how the "Adagio" is arranged. This opens thus for the solo instrument in the way apparently well favoured by Mendelssohn—and is answered by the orchestra in a beautiful phrase continued for some bars. The independence of the two qualities of tone, if they may be so called in this case, is kept up throughout and the movement of the parts is shown as in the subjoined extract

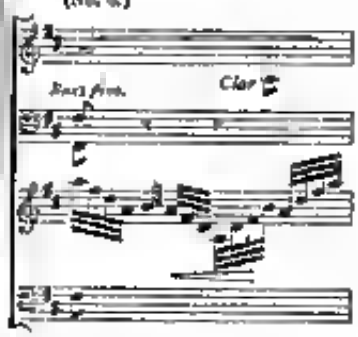
(No. 4.)

A quotation of the first combination of tone from the united powers in the "Capriccio brillante" will be probably enough in this place. The solo pianoforte opens with eight bars of symmetrical introduction—Mendelssohn is always shapely—and then comes a good effect for orchestra, closely reproduced by the second pianoforte part.

Contrasts of response to question are thus exhibited—

(No. 5.)

by which it will be seen that the second part may be played in an altogether subordinate fashion as it is both right and proper it should be. Those who are curious in such matters may trace with some interest the influence Weber's "Concert stuck" had over Mendelssohn's mind when he wrote this work.

To return to the review of Mr Pauer's labours. The simplicity of the work for the second part is especially exhibited in the "Rondo brillante" as in all the other adaptations. Here, while the solo part has much work to do, and such as would require a skilful pair of hands to execute, the second player has little that need trouble any with only a moderate degree of skill.

The "Serenade and Allegro giojoso," which, as many of our readers will remember, starts with a beautiful and melodious theme for the solo pianoforte, is carried on for some fifteen bars before the entry of the orchestra, which is again represented in a form of which the lack of complicated passages is by no means a bad recommendation. The individuality of the solo is fully preserved, and the effect of the accompaniments maintained in a fashion which is charming for its absence of difficulties. Here is the commencement of a model passage, which will not fail to arouse the interest of all admirers of truly ingenious artifice.

(No. 6.)

In days such as these, when ordinary amateurs have attained an extraordinary amount of facility, such arrangements as the present will become in great demand. With a careful judgment Mr Pauer has suggested the fingering in certain of the more difficult passages, and this will, doubtless, be held to be an extra reason for preferring this edition of a charming series of works, besides those which have been already pointed out.

Although volumes might be written upon the subject of the marvellous invention of the composer, his graceful melodies, thrilling harmonies, and pleasing and artistic orchestral colouring with a goodly supplement to indicate the earnest manner in which Mr Pauer has accomplished his task, enough it is hoped has been done to make all these things sufficiently clear to him who will understand—and to further the love for a musician who "being dead, yet speaketh" through the mouth of his own delightful music.

RICHARD WAGNER'S "*TRISTAN AND ISOLDE*" ANALYSED

BY F CORDER.

(*Continued from page 36.*)

ACT II

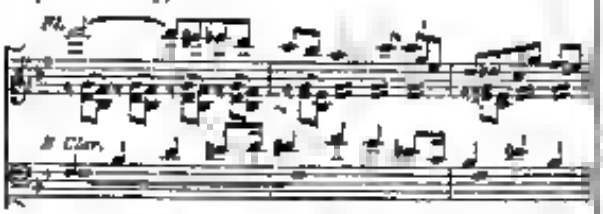
WAGNER delights in love-scenes. The scenes between Lohengrin and Elsa, Siegmund and Sieglinda, Siegfried and Brunnhilde are all wonders of beauty and expression, and stand out in strong contrast to the other portions of the operas in which they are to be found; but in *Tristan and Isolde* where the entire interest centres upon the loves of the hero and heroine he has surpassed himself, and given us a scene which the more one studies the more one wonders at the marvellous brain that could conceive such a colossal masterpiece.

The short instrumental prelude to the second act begins boldly with a theme unpromising enough in itself, but worked up in the love-scene in a most extraordinary manner. It is used to illustrate the metaphor of daylight being the lovers' enemy and the cause of all their woes —

(No. 11.)

Then comes a *tremolo* passage for strings which would seem to be merely introductory, but we find it to be the third act be the representative of Tristan's impatient watch for Isolde's signal. This leads to a basso theme with triplet accompaniment, used while she is beckoning him and he is supposed to be hastening towards her. Presently another subject joins it, and it will save trouble if I quote the two together, thus —

(Nos. 11 and 13.)

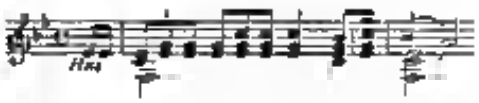


This theme in the treble, it will be seen, is an important one. Next we have a few repetitions of a version of No. 1, from the first act, and then we burst into the exultant theme of the lovers' meeting—also an important one —

(No. 14.)

After working these last two themes awhile, and making a new one by using only the first bar of No. 13, all dies away but the kettle-drums and the curtain rises showing the garden of King Mark's castle, with Isolde's apartments at one side. A torch is burning as a signal at the door, which is up steps, and Brangäne from the elevation is watching the royal hunting-party, whose horns are sounding fainter and fainter in the distance. Thus is a curious bit of music, given by six horns behind the scenes, this being the principal phrase —

(No. 15.)



And then a tonic and dominant phrase recurred on in the keys of F and C simultaneously for so long that we wonder when the dissonant G is going to resolve. At last the orchestra changes it to G flat, and gives us No. 13, as a sign that Isolde is coming. She enters and asks if the horns are still within hearing. Brangäne hears them still plainly, though her mistress's ears are deaf to the sound, and tells her so. Then the horn phrase merges into a whispering accompaniment (for clarinets and muted strings) to these lines of Isolde's —

"No sound of horns
were so soft.
Yon fountain flows,
murmuring lightly
music liquid and sweet.
If horns yet blared
how could I hear that?
Through silence of night
Alone sounds the brook."

Brangäne warns her that she is sure they are being betrayed by Sir Melot, Tristan's friend that he saw what passed on board the ship, and has ever since watched Isolde and breathed hints to the King with a view of causing by Tristan's fall. Isolde laughs at the idea. "This very night knot," she says, "was contrived by Melot to serve his friend."

Then ensues a long dialogue containing much interesting matter, and two new themes, but space forbids me to quote them. The second we meet again as a leading feature in the love-scene.

At length Isolde, deaf to all remonstrance, exclaims :—

"Go watch without
keep wakeful guard.
The signal!
And were it my spirit's spark
shining I'd destroy it
half the dark!"

These words are accompanied by several bursts of No. 13 and when she thereupon throws down the torch to extinguish it there is a fearful crash. No. 13 still continues, and the brass thunders out the "death" theme, No. 8, against it. All dies away, and then begins the agitated theme, No. 12, which is worked up with a gradual *crescendo*, while Isolde stands impatiently waving her handkerchief to the unseen Tristan. Presently a joyful burst shows she has caught sight of him, and the quaver figure in my next quotation, No. 16, sets in and rises higher and higher, louder and louder, till at last Tristan rushes in. Isolde comes down to meet him, and with a shriek of joy they are in each other's arms, while the orchestra at its loudest plunges triumphantly into the jubilant theme No. 14. Then there is a tumultuous exchange of endearing epithets followed by a dashing phrase, which, however, is soon seen to be still introductory, for the quaver figure already referred to appears again, and after a long dominant pedal this joyous phrase is reached —

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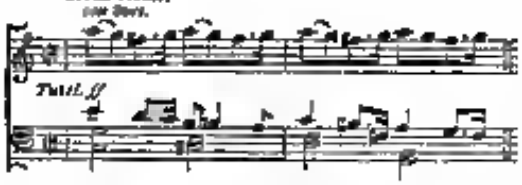
(No. 16.)

It rushes wildly through many keys, and is only banished by the appearance of No. 13, when the signal is referred to. Anon, at these words of Tristan's—

"To sunlight, to sunlight!
to sunlight deceiving—
our hard-hearted foe!
give hate and grieving!"

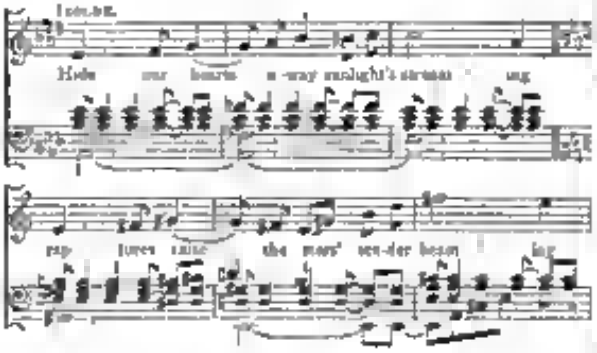
the "daylight" theme, No. 11, appears, and holds its own throughout the scene. No written description can convey any idea of the way in which these slight materials are worked up into a web of marvellous unity and beauty. I must skip some thirty pages or so of the score, and come to where, the tumultuous excitement having subsided, and the lovers grown tired of rhapsodizing, they gaze on the beauty of the night, and Tristan says that all wishes have left them but one—

"How fair is his
to holy night,
where ascending,
ever true
Love our eyelids delight!"

To which tender words we are surprised to find the following strange and discordant music —

(No. 17.)

And that there may be no mistake about it, this theme is ever afterwards made a very prominent feature in all references to night and love. But now a weariness oppresses the lovers: we have No. 14, slow and faint, accompanied by dreamy harp passages, and a few repetitions of the "daylight" subject lead us into a most exquisite slow movement with a strange syncopated accompaniment of wide-spreading chords for strings in many parts. One portion of this, which reappears in the third act, I must quote —

(No. 18.)

And this, repeated by Tristan a semitone higher to other words, is followed by a phrase which in a more developed form appears a little later on with great effect (No. 19). Then after some more new phases of the "daylight" theme, there is a burst of the unnatural, No. 17, and a beautiful *sostenuto* finish with, of course, an interrupted close. Brangäne's voice is heard on the castle-roof singing a warning song to tell the lovers that day approaches. This very strange piece contains part of Nos. 18 and 19, wandering through many keys, and accompanied by flowing arpeggios for the harp. The strings here are divided into sixteen parts of unequal numbers of players. As the voice ceases, the following beautiful subject appears :—

(No. 19.)

For the most part, only the first four bars of this theme are used, and they are followed by No. 17. The scoring here is ingenious and novel. The strings are in two bodies, one half muted, the other not. Beginning with the muted portion, at the entrance of No. 17 there is a *sforzando* chord of the *sixth*, and then the muted strings cease and the others continue the theme.

(To be continued.)

BIOGRAPHIES OF OLD ENGLISH COMPOSERS

(Reprinted from E. Power's Collection of Old English Composers for the Virginals and Harpsichord.)

(Concluded from page 38.)

JOHN BLOW

If anything else remained to perpetuate the name of John Blow as a remarkable man of his time, there are two facts concerning him which deserve to be especially recorded. First, that he was one among the earliest set of children selected to take part in the revived service of the Chapel Royal after the restoration of King Charles the Second; and next, that he was the master and friend of Henry Purcell. There are, however, many of his works still existing and even popular—a circumstance which tends to prove that his ideas were so far in advance of his own time as to be equal with the much vaunted discoveries or usages of modern days. His contemporaries did not, and the generation immediately succeeding him would not understand his peculiar combinations of harmonies. They were to them "crude, harsh and forced." Regarded by the light of existing science they are polished, easy and natural and excite surprise when the date of their origin is known. John Blow was born at North Collingham, Nottinghamshire, in 1648, on the very edge of a troublous time for all art. How he acquired his early knowledge of music it matters not now to inquire, it is enough for the present purpose to say that he was admitted to the Chapel Royal in 1660, and when his voice broke he studied assiduously so as to qualify himself for the post of organist in the Abbey at Westminster in which place he was appointed in 1669, while in his twenty first year. In 1674 he was nominated by the King to a place in the Chapel Royal, and, upon the death of Pelham Humphries, became master of the children having in that capacity the care of the musical and other training of Henry Purcell, to whom in 1680 he resigned his office as organist at Westminster Abbey.

In 1685 he was appointed "Master of the Private Musick" to King James II. in which capacity he was called upon to produce "pieces for viols" and other music, all of which he did in a clever and original style. In those days

musical ability was duly appreciated, and the possessor was permitted to enjoy the privilege of a plurality of appointments. Thus we find John Blow (whom Sancroft, Archbishop of Canterbury, by virtue of the privilege he possessed, had made a Doctor of Music) accepting the office of vicar choral and almoner at St. Paul's Cathedral; the first office requiring him to take part in the daily service, and the second to take charge of the training of the children of the choir. These offices he held from 1687 to 1693, when he, in a similar spirit which had prompted him years before to make way for one Capel, resigned them in favour of Jeremiah Clark, who had also been instructed by him. Dr. Blow contented himself with the lesser dignity of organist at St. Margaret's Church, Westminster, keeping of course his Chapel Royal appointment, until the death of Purcell in 1695 enabled him once more to accept Westminster Abbey.

To all these honours he added yet another—that of composer to the Chapel Royal in 1699—an honour to him, and he an honour to it.

He died on October 1st, 1708, deeply regretted, for his amiability and unselfishness of character had made him many friends. He was buried under the organ at Westminster Abbey.

Besides a vast number of songs, duets, and catches, he composed fourteen complete services for the Church and above a hundred anthems, many of which have been printed and are in constant use. His instrumental works are very numerous and "of pleasing grace and variety." His harpsichord "lessons," as the pieces for that instrument were generally called, still having power "to delight the ear and charm the sense."

HENRY PURCELL.

THE narrow limits of the present page will scarcely suffice for more than the barest outline of a career which, if not eventful in itself, has nevertheless a great charm for all who take pleasure in the records of the life of a man of genius. Henry Purcell, named after his father, who was a member of the Chapel Royal, and Lay Vicar of Westminster Abbey, was born under the shadow, as it were, of the noble historical church where his father officiated daily, in the year 1658. He was admitted as a chorister in the Chapel Royal at the early age of six soon after the death of his father, his uncle Thomas, also a musician of eminence, taking upon himself the care of the delicate child. The master of the boys of that time was Captain Cooke, who was equally expert as a soldier, as an actor, as a composer, and as a singer. When Cooke died, Pelham Humphries succeeded him as master of the children, and it is chiefly to his influence and care that the discovery of the genius of him whom Dr. Crotch afterwards described as "the greatest master this country ever produced and the greatest composer of the latter part of the seventeenth century" is due. Humphries himself did not live to see the fruition of the bud he so carefully tended, dying as he did while yet young. To him succeeded Dr. Blow, who conscientiously continued the work already so well begun. Dr. Blow appears to have had a high opinion of his young pupil, for he resigned his post of organist to Westminster Abbey in 1679 in favour of Purcell, at that time scarcely about twenty-two years of age, having previously exerted his influence to get him appointed organist to the church, an office his father had held before him. As soon as he was fairly established as organist of Westminster, Purcell married, and became the father of six children—two of the number only surviving him. His wife seems to have been an affectionate careful loving woman, so that the story told, or rather repeated by Sir John Hawkins in his 'History of Music,' of him having given orders to the servants not to admit him to the house if he came home after midnight, and upon one occasion of his being kept on the step of his door all night he caught a cold of which he died—is nothing but a pure fabrication, for the evidence adduced to support it cannot be maintained. Purcell seems to have regarded his partner with an implicit confidence, for he bequeathed "to his loving wife Frances all his estate, real and personal, for her sole use and benefit." He also named her his executrix.

That he was of delicate constitution may be inferred from the fact that he died in 1695 in his thirty seventh year, his father having also died young. He had, however, done some work, having been organist of Westminster nineteen, and organist to the Chapel Royal thirteen years. The weakness of his bodily frame makes his mental activity and productiveness the more remarkable. As an inventor of harmonies he was far in advance of his time, and his melodies will find favour so long as men retain the sense of appreciating all that is beautiful and lovely in music. As a scientific musician, he was great even among a school of men who were nothing if not scientific. His earliest known composition—a simple little song, "Sweet Tyrannes"—was published when he was only nine years old. His first opera, *Dido and Æneas*, was written as soon as he attained his majority. The dramatic music in his other operas will stand favourable comparison with many a modern work. He wrote a number of sonatas for instruments, some of which have been published many more remaining in manuscript. The Purcell Society some thirty years ago published over 130 of his sacred compositions. He produced 47 dramatic works, 28 odes, and more than 200 smaller pieces—both vocal and instrumental. He was also famous in his day as a singer as well as a performer. He founded a school of musical thought which is not even now antiquated or valueless, for his name is still held in honour; he made himself endeared to all who knew him by his gentle manners, so that his premature death was a source of genuine grief. Of him it may be said as of Wilkie the painter, his life was 'too short for friendship, not for fame.'

THOMAS AUGUSTINE ARNE.

THE musical talent of Dr. Thomas Augustine Arne made itself manifest in spite of all attempts to repress it on the part of his father, an eminent upholsterer and cabinet maker, in King Street, Covent Garden. Having a reasonable ambition and being at the outset successful in business, he sent the future composer who was born on May 28th, 1710, to school at Eton, intending "to breed him to the law." But the youth neglected his legal studies, was accustomed to borrow a livery to sit in the servants' gallery at the opera, practised upon a muffled spinnet in his bedroom, and having procured a violin, studied privately—until he had acquired such an amount of proficiency as to enable him to take part in concerts of music, to one of which the father had by chance accepted an invitation. He was more astonished than gratified at first, but at length consented to allow his son to take lessons openly of Festing, and to pursue a profession more in harmony with his own inclination than that for which he designed him.

The first engagement which young Arne accepted was that of violinist in the band at Drury Lane Theatre. His first opera was *Rosamond*, produced with but little success at the Lincoln's-Inn Fields Theatre, on March 7th, 1733, though written five years before. His sister afterwards Mrs. Cibber, and his younger brother both appearing in it as singers.

In 1736 he married Cecilia Young, who was a pupil of Geminiani and an accomplished vocalist, whom Handel frequently engaged to sing in his oratorios. Arne's growing reputation was fully established by the production of an adaptation of Milton's "Comus," and this work was followed by others more or less famous. The masque of "Alfred," which contains the now national air 'Rule Britannia,' was produced in 1740 as a compliment to the reigning house of Hanover.

His songs and other music written for Garrick's revival of some of Shakespeare's plays, are still popular. He went for two years (1742-4) to Dublin, producing several works there, including "Thomas and Sally," and upon his return was again engaged at Drury Lane Theatre. He wrote a large number of songs for Vauxhall, Marylebone, and Ranelagh Gardens, and in 1755 produced his oratorio *Abel*. Four years later (on July 6th, 1759) he proceeded to the degree of Doctor in Music at Oxford. In 1762 he produced *Artaxerxes*, an English opera in imitation of the Italian manner, which was so completely successful that it continued to be performed at intervals in one place or another until the year 1835 and might be now revived with advantage. In 1769 he wrote his second oratorio *Judith*, in a later performance of which at Covent Garden in 1773 female voices were first employed in the choruses of oratorios. His last dramatic work was the music for Mason's *Caractacus*, written in 1776. Two years later

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he died of lung-disease, singing with almost his last breath a fervent Hallelujah. His wife survived him until the year 1795. His son Michael, born 1741, died 1809, was also a composer of merit. Dr Arne wrote a great number of glees, catches, and duets, as well as a quantity of instrumental music of many kinds, all of which is marked by that beauty of melody, and ease in harmony, which is the characteristic of his songs, and the cause of their lasting popularity.

A MUSICAL CRITICISM,

WRITTEN FROM THE SUMMIT OF A HIGH CRITICAL STANDARD.

LAST evening the first Chamber Concert by the world-renowned North of Ireland Quartette took place in a chamber at the corner of Lock Street and the alley. These concerts being exclusively classic and swell till you can't rest. It follows that the audience present was composed of the scum de la scum of Fourth Ward society. At the time it occurred the city was bathed in moonlight, or at least should have been so bathed as the notice was due according to the city's contract for gas. However, the bathing is not necessary to this criticism, as it is a matter ignored by the patrons of music who thronged the Chamber last night.

At precisely eight o'clock the rag was hissed, and the famous quartette made its first bow in bows amid thunderous applause, which echoed and re-echoed like the living thunder leaping from crag to crag among the steeps and precipices and eternal solitudes of the Rockaganies. The quartette is composed of players who have played before all the crackerd heads of Europe. New Jersey and Covington. It is composed of Beethoven van Brady concertina, Mozart von Maloney triangle, Handel von Hennessey jew's-harp, Signor Verdi Jones bones, and Signor Ounce Ball, tambo. The quartette excels all others in being composed of five performers, which makes a stronger quartette than four. (By the way Brady's front name is Bill, Maloney's is Mike, Hennessey's is Pat. Signor Verdi's real name is Jake Green, and Signor Ounce is Hen Foley. But if they played under those names their music would not be tolerated for a moment by the music culcher of the great American Bird of Freedom.)

The concert opened with a quartette in five flats, Op. 75, concerto, andante and rondo "Whoa Emma," by the full quartette. The very first four notes paralysed Jim Duffy and Mickey Free, who were acting as ushers, to such an extent that Duffy pointed to the act of hating a Sixth Street Hill boy on the head for eating pea-nuts, and remarked, "Howly Moses, cheese it," and Mickey shouted "Police." But the full power of the great quartette was not shown until the *Allegro da Molto Ompomposo* was touched. Then the triangle, under the masterly hand of Maloney, poured out its soul-curdling numbers wearing a three-ply carpet of superfluous harmony laced and interlaced like the strings of a corset, and swelling grandly into a seven by nine dithyramb of gorgeous proportions, and terminating in a thunderburst of plutonian bravuras that sadly and sweetly shed its tumultuous melodies over the audience like tender drops of amber dishwater trickling from a kitchen spout.

Then the bones took up the theme in a series of runs, demisemi-quavers and mournfully affecting interpolations now rounding higher down into the abysmalous most gloriously and anon climbing in reeking cadences lower up among rattling roulades of rambling ribaldry like firecrackers under a barrel and at last dying away in hollow murmurs of long-drawn-out *staccatos* which stuck out like saws upon the back of the fretful porcupine.

Just here the concertina entered with its solemn subdominant, and the thing became slightly fugued, the tambo easing it up however and preventing any *contretemps* by a minuetto mobilioso as a summer shower shading the strains of the *con moto* into a soul-stirring *Negro penolo aggressivo* with a techuique pleading quaint, and syncopated and full of soul and perfect except that it could be observed that it had no blood pulsations through the heart. But it fitted into the *adagio non troppo ma non piano* like a new foot into an old shoe. The piece ended with a *preludium* by the whole crowd mingling music and muscle in *scherzo* diurnal and summer zephyr and soft and gentle as Western twilight breaks sighing through a knot-hole in a corn-crib. The long staccato notes were staccatoed between the tremolos like boiled ham between two slices of bread, and the likeness to a sandwich was still further borne out by the liquid and pungent endorsers of the jew's harp representing the mustard lusciously oozing out over the edges of the ham and tinging the bread (represented by the "short" notes on the diapason) with a dreamy yellow hue like soft whispering from summer seas at mellow moonlight on a shovel. As the last note died away faintly in a series of delicious surprises ending in a capriccioso mournful as the wail of a hungry donkey shut out of a thistle-patch, an usher passed around with a club waking the audience and announcing that three-quarters of an hour would be allowed for drinks, and the crowd passed out in one mass.

At the end of the intermission none of the audience refused to return from Meglilkon's saloon (to which place all had adjourned, but the other man [who had been hit with a brick by Jimmy Rooney during a little misapprehension as to a quartette about a legato passage on the jew's-harp] returned and resuming his place, fell asleep immediately.

The second part opened with the *Rondo Russ' aet Pilgarlic* "I Rise up William Riley" M'Namara, Op. 4-11-44, a trio by the full quartette of five pieces. It was opened by Maloney, who poured out his soul on the triangle in strains of melting madness, followed by Hennessey with the jew's-harp, who blew the most exalted sentiments into his vibrating and thrilling organ in a chromatic passage of miraculous persuasion and celerity, terminating with a thrummy piano accompaniment, executed with unparalleled diligence and physical proficiency. The wild weird strains appealed to the stomach with an ineffable sense of soft regret at square meals missed in the tender grace of a day that is dead, and the strong, passionate, agonizing of a craving appetite for the misery that the veil of the dark future hides from hungry souls. It greeted the senses of the hearers like the odours of Araby suggesting steaks, chops and onions that float out from kitchen windows and salute the nose of the tramp who leans over the area railing and permeates his corporeal soul with wild, passionate entirety and expostulation against the established economy of nature and the abolition of soup-houses. Then the silver chattering teeths 'gan to chide, and the bones began moaning like a god in pain, and all the instruments united at last in a grand culmination of pizzicato pistils, which shot out in showers over the chamber like diamonds dipped in dew or sparks from a sky rocket. After the concert many of them were picked up on the floor under the benches and carried away as souvenirs of the sublime occasion. The concert closed with a dippling roulade in a minor measure (half-pint) that brought perspiration to many a bosom used to signs of grief, and fell on the ear as sweetly as a butterfly's wing on toast, ending in an Æolian Spider's Web of delicately-plated interpolations which sparkled like diamond studs in a frilled chemisette.

Upon the whole, the show was simply immense, and although it has passed away like a fleeting fleecy cloud on the calm blue bosom of a summer sky, its odour will long survive in the tenderest hearts and its memory live in brass up cridas to do their duty to a palpitating public yearning for musical culcher.—*Cincinnati Sun*.

ROYAL ITALIAN OPERA.

THE season of Italian opera commences on April 8, and the published prospectus offers attraction enough to make the venture as brilliant as many of its predecessors. The names of the artists engaged include many concerning whose merits and talents no words need be said, as all such words would be left in be more or less superfluous. Such names for example, as Mme. Adelina Patti, Mlle. Zaré Thalberg, Mlle. Marie Heilbron, Mme. Smeroschi, Mlle. Mastillo, Mlle. Cottino, Mme. Sessi, Mlle. Scalchi, Mme. Corsi, and Mme. Cepeda, Mme. Scalchi, Mlle. Belocca, and Mlle. Ghiotti. Mlle. D'Angeri and Mlle. Biacchi are also engaged, but their appearance is not guaranteed. Signori Nicolini, M. Capoul, Signor Bolis, Signori Sabatier, Signor Maurel, Signor Pelli, Signor Gayarré, Signor Graziani, Signori Cotogni, M. Maurel, Signori Carbone, Signori Ugetti, Signor Orlieaz, Signor Ciampi, Signori Capponi, Signor Carrabella, Signor Scolara, and Signori Ruguer. Among the new names Mlle. Enrico Turolla, Mlle. Sebau, and Mlle. Vellero will be the sopranos. Mlle. Pasque, Mlle. Ameris and Mlle. Rosine Bloch will join the well-known contraltos. Signori Sylva, Signori Nouvelli, and Signor Igeolo Corsi are the new tenors. There are four new basses—Messrs. Lassalle, Gailhard, Silvestri, and Vidal. Their respective merits will doubtless form the theme of special comment.

There is one name missing which will in the minds of many create a gap not readily filled by any other artist upon the lyric stage—Miss Alban, whose beautiful voice, natural, simple and unaffected style form no little charm to the lovers of true art. Her temporary disappearance will enhance the pleasure of offering her an increased welcome on her return. There are, in addition to the fine *répertoire*, three new operas and one old one, never before performed here promised during the season—Massenet's *Il Re di Lahore* the Marquis d'Ivry's *Les Amants de Vérone*, Peladilhe's *Susanne* and Hérold's *Le Pré aux Clercs*. Signori Vianesi and Bevignani will share the duty as conductors of the works, and a new office—that of director of the private concerts—has been created, and which Mr. Wilhelm Ganz is appointed to hold, an appointment entrusted to one who is in every respect well fitted to hold it with honour by reason of his experience, courtesy, and talent. Floral Hall concerts are promised, and the performances are to take place on four nights in the week. There is every prospect of great and deserved success for the new director in this his first season.

Mr. Mapleson has also issued the prospectus of the season at Her Majesty's Theatre. Sir Michael Costa is again the director of the music and the conductor, a matter of gratification to all who enjoy accuracy and spirit in performance. The list of singers includes the name of Mme. Christine Nilsson, for the first time for two years, a fact which will be gladly welcomed by all. There is also Mlle. Vensandi, the daughter of Mme. Vannini, and a considerable curiosity exists as to whether the young prima donna (she is not more than eighteen) will be equal to the praise bestowed upon her by those who have had the opportunity of witnessing her artistic efforts. There is a list of some thirty new standard works in the *répertoire*, including *Carmen* and *Rienzi* so frequently given during the season of opera in English under Mr. Carl Rosa, and there are seven other works promised to be produced during the season namely, Verdi's *La forza del destino*, with the recent alterations and additions, and *Aida*, Rossini's *Semiramide* and *La Gazza ladra*, Donizetti's *Linda di Chamouni*, Gluck's *Armida*, and Boito's *Mefistofele*, the latter being the only work not hitherto performed in this country. It has enjoyed a great measure of success in Italy, and will be heard with a considerable amount of curiosity and interest upon its production here. Mr. Mapleson also announces a series of opera concerts by the company of the Royal Albert Hall and St. James's Hall from time to time during the season, under the direction of Sir Julius Benedict. The season is to commence on Saturday, April 26, and will probably last three months or so.

Foreign Correspondence

MUSIC IN PARIS

(FROM A CORRESPONDENT.)

March 1879.

The fifth and last concert of the season, given in the "Hippodrome de Paris" was on the occasion of the anniversary of the death of Hector Berlioz (Saturday March 8th). It was given under the patronage of the Minister of Public Instruction and of the Fine Arts, and was directed by MM. E. Reyer and A. Vizentini. The orchestra and chorus consisted of 450 executants, and the chorus was again directed by M. Bertrieger. The programme was as follows:—I. Overture, "Vestale," Spontini. II. Marche et Hymne de la Prise de Troie (for the first time), Berlioz. III. Fragment from *Roméo and Juliette*, Berlioz. IV. Septet "Des Troyens à Carthage" Berlioz, the soli sung by Mmes. Brunet Lafleur, Sylvia Rebel, and Tetu, and MM. Mouliérat, Dauriac, Moutet, and Plagnolet. V. Fragment of the third act of *Sigurd*, by E. Reyer. Solo and chorus (for the first time). The solo was sung by Mme. Brunet Lafleur. VI. Overture to *Sigurd* by E. Reyer. VII. Finale of the second part of *Faust* by Berlioz. VIII. "Scène d'Atis du vaisseau la charmante retraite" Gluck. IX. Finale from *Roméo et Juliette* Berlioz. X. Apothéose de la Symphonie Funèbre et Triomphale (chorus and double orchestra) Berlioz. The sixteenth Concert du Chatelet again produced Berlioz's favourite *Fête*, every note of which is now known by most music lovers in Paris.

The seventeenth concert produced Beethoven's Pastoral Symphony; "Sicilienne" for all the stringed instruments, by Boccherini. For the first time "Ballet d'Etienne Marcel" by C. Saint Saëns. The scene is laid in Paris, before Notre Dame, under the regency of the Dauphin Charles, the day of St. John, 1358. This was followed by the "Intermède d'Orphée" by Gluck. The flute solo played by M. Taffanel—the Cléopatre music for the drama "Cossa" (for the first time) by Mancinelli (chief of orchestra de Théâtre Apollo de Rome). The concert concluded with Weber's overture to *Oberon*. In the eighteenth concert, Mendelssohn's Reformation Symphony was given and, for the first time, "La Tempête," a Poème Symphonique after Shakespeare, by Tschaikowsky, Professor at the Moscow Conservatoire. Larghetto, from Mozart's Quintet, in A major (clarinet solo by M. Boutmy). *Le Feu*, unpublished opera by E. Guiraud (intermezzo for orchestra). The andante and variations, scherzo, and finale from Beethoven's Septet (clarinet M. Boutmy; bassoon M. Dihau; horn M. Rousselot). By request, the "Ballet d'Etienne Marcel" by M. C. Saint-Saëns, was again given. The eighteenth Concert Populaire produced the overture de "Jeune Henri," by Méhul; Beethoven's symphony in C major; fragments from the romance "d'Arlequin," by Massenet. The soli performed by M. Van Waefelghem (alto) and Vandergucht (violoncello). This was followed by a "Raillerie Musicale," by Mozart, composed in 1787, and given in these concerts for the first time. To this succeeded—(A) Air de Serse (1738), Handel; (B) La Calunnia (1755) Jomelli; both sung by Mlle. Marianne Viardot. The concert concluded with "Le Carnaval" by E. Guiraud. The nineteenth concert opened with Mendelssohn's overture to *Athalie*. Then came Berlioz's passionate Symphonie Fantastique, of which we have already spoken at full length on a former occasion. The next piece was an Introduction and Rondo Capriccioso, for violin by M. C. Saint Saëns, performed for the first time in these concerts by M. Paul Viardot. The Adagio from the 10th and Fugue from the 9th quartet, by Beethoven, were then played by all the stringed instruments. An air from Gounod's *Philémon et Baucis* was sung by Mlle. Marianne Viardot. Fragments from F. Lachner's Suite (Op. 113) concluded the concert. The twentieth opened with Mozart's symphony "Jupiter," followed by an overture dramatique by C. Dancla (for the first time). Spohr's Quintet in E minor for piano flute, clarinet horn, and bassoon was then executed by MM. Diémer, Taffanel, Grisez, Garigue, and Espaignet. An Air de Ballet by Massenet, was then given, after which a Rondino, by Beethoven for two oboes, two clarinets, two horns, and two bassoons, executed by MM. Gillet, Boulard, Turban, Grisez, Garigue, Dupont, Espagnet, and Villmiret. The concert concluded with Wagner's Overture to *Tannhäuser*. The works given during the past month at the Opera have been *Polyeucte*, *Yolda*, *Freischütz*, *The Huguenots*. At the Opéra Comique *Galathée*, *Susanne*, *Roméo et Juliette*, *Haydée*, *Pain Bis*. At the Renaissance Lhôtte opens tomorrow, a three acts *Héloïse et Abelard*. Mlle. Jane Hading taking the part of Héloïse, M. Urbain that of Abelard. As usual, a great number of lesser things are given in the various salles this winter. One particularly interesting society for chamber music is holding its réunions in the Salle Pleyel. MM. Diémer, Taffanel, Grisez, Garigue, Gillet, Espagnet &c., all well known names in the Paris music world, contribute their talent, and thus ensure the successful performance of the works announced on the programmes.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *March*, 1879.

THE seventeenth Gewandhaus concert commenced with Weber's overture to *Euryanthe*, and ended with that to the *Magic Flute*, both works being capitally rendered. Intervening between these overtures was Reinecke's First Symphony (in A major), the interest in which was considerably heightened by its long absence from our concert programmes. The extraordinary success which again attended this work furnished ample proof of its merit. A further great attraction to this concert was the appearance of the excellent French violinist, M. Emile Sauret, who played Bruch's First Concerto, Vieuxtemps well known ballad and polonaise and as encore, an "Air Russe" by Wieniawski. His rendering is intelligent and clever and in *technique* and fulness of tone it is our opinion that he even surpasses Sarasate, although he cannot compete with him in the richness of his *nuances* and his absolute command of every work he undertakes. Mme. Schimon Regan sang "Du Veilchen" by Scarlatti, "Du Nachtigall," by Schubert, and "Schneeglöckchen" and "Du bist's," by Schumann. These songs exactly suit her charming style, and she sang them to perfection.

At the second chamber-music concert of the second series Beethoven's B major trio, Schubert's D minor quartet, and Mozart's C major string quintet were given. The performance of Beethoven's trio, under the skilful treatment of Herren Reinecke, Rontgen, and Schroeder was excellent. The first movement of Schubert's quartet had an equally good rendering whilst that of the variations (second movement) was but indifferent. The performers altogether losing their places on one occasion. The execution of Mozart's quintet was satisfactory.

The appearance of M. Camille Saint-Saëns in the different capacities of pianist composer, and director excited great interest at the eighteenth Gewandhaus concert. Beethoven's G major concerto, and variations in F major, gave the artist ample opportunity of displaying his intimate knowledge of classical music. M. Saint-Saëns is an excellent interpreter under whose treatment every composer can depend on having his work fully propounded. He never inserts subjective feeling in the productions of others, and thus his rendering, though somewhat deficient in impetus, always has the merit of perspicuity. As encore, he added an étude of his own composition, in which he showed extraordinary skill in wrist work. The Second Symphony in A minor (one of his last works) Saint-Saëns conducted himself and greatly excited our interest. This composition is so thoroughly foreign in character that, to render it full justice, it is necessary to relinquish our usual point of view in judging of it. It is our opinion that this composer suffers much the same sort of injustice at the hands of German critics as is exercised even among French authors in the sphere of literature by some of our national *littérateurs*, with their one-sided views. The introduction to the symphony is a slow recitative followed by a splendidly marked figure. The second movement a short andante redounds in striking melodies. The finale is a fiery tarantelle. Of all the movements the scherzo pleased us least. The performance was matchless, the composer winning golden opinions. Mme. Walter-Strauss, of Basle had a difficult position to maintain by the side of Saint Saëns. She sang an aria from Mozart's "Il re pastore," and songs by Schubert (Suleika's second song), Brahms ("Der Liebster Schwur"), and August Walter ("Morgenlied"). Mme Walter-Strauss possesses great finish in *coloratura* singing, and her rendering is tasteful, although somewhat impaired by bad intonation.

A Gewandhaus concert has been postponed on account of the orchestra being engaged at the theatre, and a chamber music concert through the indisposition of Herr Reinecke.

At the ninth "Euterpe" concert two interesting works by living composers were given—namely the piano concerto by Raff (C minor), excellently played by Mme. Pachon Fichtner Emmanuëlitzer, and the serenade in form of a canon by Jadassohn. Both works were very successful, and well received.

MUSIC IN BERLIN

March, 1879.

I must appeal to the kind forbearance of my readers to pardon my not supplying them with a full report of all the concerts which have been given here during the last four weeks, my excuse being a lengthened absence from Berlin on a concert tour, which took me even to the banks of the Thames, and gave me an opportunity of becoming acquainted with the most amiable and considerate qualities of a Crystal Palace audience. Writing as a public critic, I may be allowed even here to express my most perfect admiration of the excellence of the Crystal Palace orchestra, and of the extraordinary powers of the conductor, Herr A. Manns.

The orchestra is distinguished by its swing, fire, and precision, and especially by the exemplary discretion it displays in accompanying the solo instruments. With the exception of the orchestra belonging to the *Hochschule* we in Berlin are by no means spoilt in this respect. The band of His Majesty's Opera-house contains most talented artists, but the hands that conduct it are wanting in the necessary strength to wield the baton with sufficient force; and as a contrast, we have the "Berlin Symphony Kapelle," under the direction of an excellent conductor yet unable to produce anything really good owing to the weakness and ineptitude of some of its individual members. The only orchestra in Berlin which need not fear comparison is the above mentioned one of the *Hochschule* under Joachim, which enjoys the fullest appreciation of the audience upon every occasion of a public performance. But to return to the object of my letter. To my great regret I am unable personally to report to my readers anything concerning the ten principal events of the last four weeks which excited universal interest, I allude to the concerts of which Anton Rubinstein was the hero. The newspapers are full of admiration and praise of this really great pianist, and assure us that he never played as he has played this year.

An unusually good reception was given also to the pianist Carl Heymann, who had selected as the principal piece of his programme Chopin's charming concerto in E minor. The audience, which bore a strongly marked Oriental impression overwhelmed him with applause, and the critics, who were on this occasion recruited more strongly from journalists than from musicians, sang a solemn hymn in his praise—in which I regret that, for one, I am unable to join—for which I trust Herr Heymann will not be angry with me. I am bound, however, to admit and appreciate Herr Heymann's perfect execution, accurate memory, and modest demeanor; but at the same time to notice the complete absence of individuality of character, the exaggerated rendering of misinterpreted movements, and the unrefined taste of his manner of playing generally. Besides the Concerto of Chopin Herr Heymann played Bach's Prelude and Fugue, Chopin's "Funeral March," Mendelssohn's "Spinning Song," Beethoven's Sonata in C (Op. 53), a "Rhapsodie" of Liszt, and two compositions of his own, of which the finale of a Concerto for pianoforte and orchestra was very pleasing from the peculiarly charming tone which the composer has been able to produce from his combination of orchestra with pianoforte. His second composition, "Elfenspiel," was full of grace and elegance. Herr Heymann was greatly supported by Fräulein Schmidtlein, who sang several songs, and especially an aria from Handel's *Joshua* which was received with the strongest marks of public approval and an applause which her fine well-schooled voice and spirited rendering thoroughly deserved. The orchestral accompaniment was undertaken by the "Berlin Symphony Kapelle," under the direction of Herr Franz Mannstadt, but which was scarcely equal to the occasion. The following day Fräulein Laura Zagary, Kammer Sängerin to the King of Portugal, was introduced to the Berlin public, and would undoubtedly have met with far greater success had not the newspapers shown so much indiscretion in describing her before her first appearance to public, as one of the greatest singers of the day. Fräulein Zagary in fact, does really possess marvellous vocal facility: her staccato, especially in the highest notes, is wonderful; her shakes, scales, *fioriture*, are dazzling in effect. Had these acquirements been connected with a certain of musical quality

Frl. Zagury would certainly be a great singer, and could hold her own even with Adelina Patti. I believe I may be allowed to judge that at the time her voice was fresher and younger than it is, but those days are past and gone. She was supported by Herr Hermann Zach, who played Beethoven's F minor sonata (Op. 57) and Schumann's Fantasia-stücke. Beside this dwarf pianist there were Herr Hitter and Herr Jakobowsky. The former played a bolero of Moszkowski and a "Polonaise brillante" of Wieniawski, with great technical skill but a feeble quality of tone. The latter attempted to perform pieces by Saint Saëns and Fischer upon the violoncello. Herr Robert Hausmann, our best performer upon the instrument just named, gave a concert with the co-operation of his gifted sister, Frau Marie Schulz, in the Sing-akademie, in which he showed himself from the most favourable aspect. This concert afforded Herr Hausmann the opportunity of proving himself to be not only a great artist, but a most self-sacrificing friend. His choice especially in a concerto for violoncello by Molique, to which his full free tone, his perfect and accurate execution and the poetry of his reading were remarkable; whereas in the concerto for violoncello by his friend Dimsdale, a young local musician, he placed upon record, besides the above named good qualities, the fact that he possesses yet greater powers of self-sacrifice, for little else but the most sincere friendship for the composer could have prompted him to bring such a thing forward. The piece produced has only one fault, and that is that it exists. Frau Marie Schulz sang an aria from *Fidelio*, and by her exquisite rendering of it earned and received an ovation.

On the 8th of March the writer of these lines gave a concert in the Sing-akademie, in aid of a fund for erecting an obelisk. He played a selection from the compositions of Chopin. As I have already refused to introduce Scharwenka, the pianoforte player, I now suppress my opinion upon the performance in the hope that I may have another opportunity of inducing the English public to express that which I naturally feel a certain amount of delicacy in undertaking.

XAVER SCHAEWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *March 12th, 1879.*

CARNIVAL over, we are now in the second part of the season, which itself will die with the flowers of the spring. Of the last four weeks two were given over to dance music, which this year has flourished more than ever. Of smaller concerts we have had plenty, but all of a very limited local interest. The few concerts of greater dimensions also offer moderate material for remarks. At the sixth concert of the Philharmonic Society we heard three novelties: two characteristic pieces for the orchestra ("Otello and Desdemona" and "Abendstraumerei") by W. Kleinecke, and a concerto for piano with orchestra, by H. Grädener. The capability of Kleinecke, a member of our Hofopera-orchestra and the son of our excellent professor for the French horn, is still in the bud, what good qualities the flower will unfold time will show. For the present he displays an independence of thought. Grädener, the son of the well-known professor in Hamburg, has already gained a good deal of experience. There is always something interesting in his compositions; the new one is earnest in character, the motives and its developments of noble kind, the piano not made too predominant. Grädener has composed many good pieces of chamber-music worthy of being known. Beethoven's Pastoral symphony was well performed under the hands of Herr Hans Richter. The fourth Gesellschafts Concert opened with a march, by the recently deceased Herbeck, for orchestra, arranged by Kremser, the new serenade which followed, by Ignaz Brüll, the composer of the opera *Das Goldene Kreuz*, is a somewhat agreeable work which influences neither for good nor evil. Bache's violin concerto, a talent was excellently performed by Herr Hellmesberger jun.; Pálkhiani's *Stabat Mater* (double chorus) for concert performance arranged by Richard Wagner in a somewhat difficult form, is a wonderful composition, which our Singverein mastered most successfully. With Mozart's symphony, A flat (Köchel No. 543), throughout full of euphony, the concert closed. At the extra concert (in Passion week) we are to hear Liszt's *Graner-Messe*, conducted by the composer.

A grand concert at the Imperial Opera, for the benefit of the Pensions Fund of that theatre, had as its centre of attraction the works of Saint Saëns. The famous French composer and virtuoso has gained in Vienna a certain popularity by his "Danse Macabre," performed about a dozen times. All we have heard of his besides has the stamp of an intellectual talent, which interests by freshness, lustre and animated spirit. But we look in vain for inner warmth and soul, and that feeling which Germans mark as "Gemüth." It was the same thing with the compositions we heard now for the first time, La Jeunesse d'Hercule," poëme symphonique; "Le Deluge," poëme Biblique, in the form of a small oratorio. In that sort of *Tonmalerei*, which endeavours to express all sorts of elements in a musical sense, M. Saint Saëns, by the help of the most eccentric orchestration is a clever master, his melody in solo or part song or chorus is only of a mediocre scale. Both works had a *succès d'estime*, no more. Saint Saëns conducted in a very intelligent manner. He also played Beethoven's concerto in G and Liszt's fantasia on *Die Ruinen von Athen*, and here as an artist he won the applause of the whole house. It was a first rate performance in every respect. The Schattentanz aria from *Diinorah* was well sung by Frl. Carlotta Gross and Herr Walter; in two songs by Schubert instrumented by Dopplers showed again his fine qualities as a Liedersänger. When he gave his own concert a "Schubert abend," all compositions by that genial master, the like effect was obtained. Professor Epstein accompanied all the songs on the piano, and played some solos in his exquisite and noble manner. The applause on that evening was most genuine. Rösendorfer's saloon, the *locale* of the concert, was filled with a most elegant audience. After an interval of about seven years, Signora Carlotta Patti has again appeared here. Two evening concerts were expressly arranged for the occasion in the Ring Theatre, at which the lady sang her favourite pieces in an attractive manner. Time and voice however, never keep a durable friendship, and even here the alliance began to weaken, but the *diva* uses her powers cautiously, and knows well how to hide its deficiencies. Concerton by Herren De Swert (cello), Grün (violin), and Löwenberg (piano) formed the support of the rest of the programme. In Hellmesberger's fourth quartet evening we heard quatuors by Haydn (C), Beethoven (A minor), piano trio (C minor) by Beethoven, and a toccata and fuga by Bach (C major), transcribed for the piano by Tausig (Frl. Martha Remmert). This excellent quatuor was also filled with M. Saint-Saëns. The artists went to Pesth, and were honoured in every way. In Vienna the whole party was heard at Rösendorfer. Saint-Saëns giving a *soirée* for chamber music with the following programme:—Quintette, A minor, for piano, Danse Macabre, for two violins and piano; air, by Bach, and *Etudes* for piano; quartetto, A flat for piano; variations of a theme, by Beethoven, for two pianos (Professor Door on the second piano). All those compositions by Saint-Saëns were well performed and as well received, and the composer himself as pianist deservedly appreciated. Of the many other pianist concerts I mention only those given by the ladies Anna Bock, from New York and Cäcilia Gaul, the latter making her farewell, returning to America, her fatherland. Both ladies are fine performers on the piano, always to be heard with pleasure.

In the Hofoper the *Götterdämmerung*, which closed Richard Wagner's *Ring der Nibelungen*, was given. The performance was, in every respect, worthy of the immense trouble which the great work caused. Though it was shortened (the opening scene with the three Nornen was omitted throughout), the performance lasted about five hours. On the second evening some further abbreviations were attempted, for two persons (Alberich and Waltraute) were banished entirely. The second and third act made a deep impression. Frau Materna (Brünhilde) being well received. Herr Jäger (Siegfried) is fit for his task, and for that only as he never proved sympathetic as a mere singer. The other *rôles* were well sustained by Frau Dillner (Gutrune), Herr von Beguin (Geether), Reichansky (Hagen) and in a second degree by the ladies Siegstädt, Kraus and Kaulich (the

three Rheinlöchter). Chorus and orchestra and particularly the latter were excellent. At the end of every act the principal performers and Herr Richter, the famous conductor, were vehemently called for. Frau Schuch Proska has joined Lucia and Adine to her *Gattopel* and pleased especially in the latter. One more excellent performance must be mentioned, that of Frau Lucca as Carmen. She has been in the enviable situation of being able to sing when and what she likes. The rest of the opera performances were but mediocre representations, and therefore attracted a small number of visitors.

Operas performed from February 12th: *Violetta*, i.e., *Traviata* (twice); *Götterdämmerung* (five times); *Lucia*, *Schwarze Domino*, *Lachtaube*, *Czar und Zimmermann*, *Tell*, *Troubadour*, *Carmen* (twice); *Der Haüschke Krug* (and the ballet "Coppelia"); *Faust*, *Fliegende Holländer*, *Judin*, *Prafet*, *Stumme von Portici*, *Wassenträger* (and a ballet).

MUSIC IN FLORENCE

(FROM AN OCCASIONAL CORRESPONDENT.)

THE Società Orchestrale Fiorentina, under the able direction of the talented violoncellist Sig. Cav. Jules Sbolci, gave the last of a series of six concerts in the Sala Filarmonica of Florence, on the 5th March, to an overflowing and highly appreciative audience.

The concerts began that year under great disadvantage having been inactive for nearly two years from the need of pecuniary support, but they have met with great success, and it is to be hoped now will become an established institution in Florence.

The programme of the first concert included Mariucchi's overture to *Francesca da Rimini*, Beethoven's symphony in A major, "Sogni" (Träumen) of Schumann, and gavotte by Bazzini for strings; Gounod's "Marcia funèbre di una Marionetta," overture to *La Gazza Ladra*. The second concert (quartet).—Quartet, Haydn (Op. 59), 1mo, Raff (Op. 111); quintet, Schubert (Op. 163); in all of which Prof. Sbolci took part. The third concert.—Overture, *Der Freischütz*, Beethoven; Pastoral Symphony, andante and rapunel musical, Schubert, for strings; "Danse Macabre," Saint Saëns; overture, *Guglielmo Tell*. Fourth Concert.—Overture, *La Vestale*, Spontini; Beethoven's larghetto and finale from Second Symphony; "Tema con Variazioni," Haydn and Sogni," Schumann. Strings.—Raff minuetto, adagietto scherzo; "Rhapsodie Hongroise," Liszt. Fifth concert (quartet).—Quartet in c major for strings, composed by Buonamici (of whom we shall write later); Schumann quartet quintet in A major Bazzini—strings. Sixth concert.—Overture, *Ruy Blas* Mendelssohn; adagio and allegretto of the symphony (Op. 73) of Brahms; adagio and scherzo, Beethoven—strings; Funeral March from the opera *Götterdämmerung*, Wagner; "Fantasia Ungherese" for pianoforte and orchestra, Liszt; overture *Semiramide*. In each of the four last concerts vocal music by Mmes. Hale-Lewis, Albani and Cuhraner was introduced.

Sig. Giuseppe Buonamici completed his musical studies at Munich under Von Bülow, and his compositions are of a high order. His playing elicited the highest encomiums. By general desire two more concerts will be given during the season of Lent.

Correspondence

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In my last letter I endeavoured to show that more notes than those set down on the scale are in practical use by string players and singers. I showed that there are four flats—three of these being in practical use—and gave the clue to the finding of other unacknowledged notes. I also showed that bemol (♭) of the trumpet) accused of being out of tune is in tune if taken with its proper *intonazione*—i.e., if used as a flat seventh on a dominant.*

Wherefore the player, *on such occasions*, need not attempt to correct a supposed fault by "a little more force"—another practical consideration.

The use of unacknowledged notes need cause no surprise for singers and string players have no choice but to sing and play in tune. For that compromise with the ear called the system of equal temperament, can be effected only by aid of mechanism. The plain fact is, that there is always some amount of clashing between pure intervals and equal temperament—between the players whose notes are governed by ear and those whose notes are governed by keys. And in this way only am I able to account for the preservation, under equal temperament, of the special characters of the several keys. For under equal temperament if perfectly and uniformly carried out all keys ought, theoretically, to sound alike. There ought to be an difference in character between a flat key and a sharp key.

Thus much to show that these inquiries are not of a "fancy" nature, appertaining only to the nuance of music and not to the art. They are practical, and lead to a revolution in what is called thorough-bass.

Permit me now to pursue the question into further detail.

Tartini used to say that it made him tremble to be asked to play a simple gamut. And no wonder! for the thing cannot be done. That is to say—without the accompaniment of a bass; for if a bass be conceded, there is nothing more easy. Various basses may be adapted to the scale; and the point is this—that the pitch of the scale-notes varies with the variation of the bass. An element of indecision is thus involved. How is the player of the gamut scale, if without a bass, to decide between the two la's, which are to each other as do to fa, their respective numerical values being ♮ and ♭♮?

Before venturing upon new ground it is necessary to make some mention of the old. I revert to a few well-known calculations of value appertaining to what is called the system of Rameau. This system, often impugned, has held its ground, and will keep it. But it has been cramped through stereotyped notions about the common chord, and still awaits a freer development. It is this that I am seeking to promote, if only in the hope of being suggestive to abler men.

Knowledge of the multiple resonance, and of the division of the string into aliquot parts is presumed.

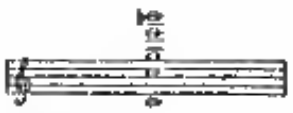
It is ascertainable by experiment that, while the whole string vibrates once, the half-string vibrates twice, giving the octave above the key-note.

The third part, three times, giving the twelfth.

The fifth part (replicates are omitted) five times, giving the seventeenth.

The seventh part seven times giving the twenty-first. And so on in infinite series.*

If at	= 1
Its eighth above will	= 2
Its twelfth	= 3
Its seventeenth	= 5
Its twenty-first	= 7



The eighth above, being figured by ♯, the eighth below will be figured by the reciprocal ♭. Therefore, the fifth above it, being the octave below the twelfth, will be ♮; the third (double octave below the seventeenth) will be ♯; and the flat seventh (double octave below the twenty-first) ♭.

The numerical values of sol, of re and of el bemol, are thus established.

If sol be ♮, its octave below will be ♭. The expression for a fifth being ♯, re will be ♮ of ♯, i.e. ♮ × ♯ = ♮. The third upon lower sol, bequarre (commonly called d) is ♯ × ♯ = ♯♯. The seventh upon lower sol, bemol (commonly called fa), is ♮ × ♭ = ♭♮.

Re bequarre, and bemol (in a new key) are thus established:—

* Those who are so hard upon bemol seem to ignore the fact that two out of four of the open strings on a violin, all tuned by fifth below fifth, must necessarily be out of tune. To reduce this to experiment, double stop the open fourth (*g*) with octave of a thirteenth, on the third string. Then try the same obtained against the shortened—the open *e* on the first. The last it will be found scarcely sharp. The cause of the thrill presently be shown.

* Arrested arbitrarily by partiality, at the twenty-seventh—*i.e.*, the thirteenth. Consideration of the ninth, eleventh, and thirteenth, important overtones in modern music, is postponed, to avoid crowding.

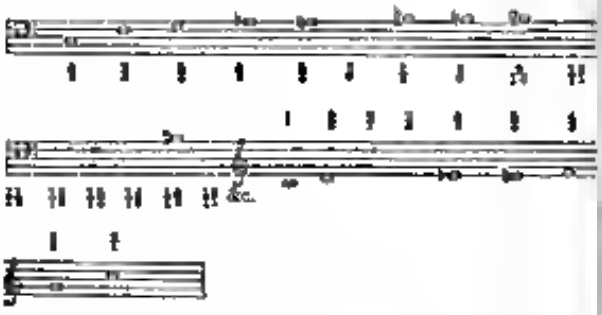
But the *f* belongs to the descending scale only. It remains to ascertain the value of fa (commonly called sub-dominant) in the ascending scale.

If the twelfth above ut (sol) be ½ the twelfth below ut (fa) will be ⅔.* Raised two octaves, into the same scale it becomes ⅔. But *f* (bemol) is ⁴⁄₃. Reduce both fractions to a common denominator, ⁸⁄₁₂ ⁹⁄₁₂ and we find that, beyond fa, 63 : 64.

It now remains to find the value of la. This depends upon the basis. If la be based on fa, it is ⅔ × ⅔ = ⁴⁄₉ or ½. If upon re it is ¾ × ⅔ = ½. But ⁴⁄₉ : ½ :: 8 : 9. ½ is also the expression for la, major ninth on dominant sol.

Bear in mind that re (⅔) has been raised as a fifth upon sol; and la (½) as a fifth upon re. I have not seen it elsewhere observed that, in thus piling of fifth on fifth, we diverge from the arithmetical progression with a kick we began (1, 2, 3, 4, &c.) to a geometrical progression, with ⅔ for a common ratio. The result, as is well known, is to land us presently on 3⁄2 which does duty for a though sharper than a each of the intermediate fifths taking its share of the accumulated imperfection. From this arises the difference (already shown) between the two a's on the violin.

We are now in a position to revert to the paradigm shown in my letter of last month:—

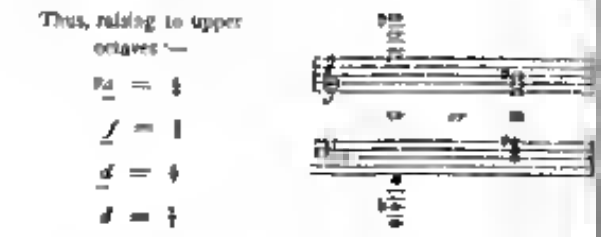


indicating certain notes as yet unnamed. Among these I took ⅞ showing that it represents the same distance above re that ⅞ does below ⅔, being dominant, and forming against ut the largest of the three whole tones. So that ⅞ is re, a little too sharp for the scale.

But the ⅞ re can be arrived at by another process, leading to interesting conclusions, not among these being of a very practical nature.

It will be remembered that we found fa, by taking the twelfth *below* ut. But why stop at the twelfth? Why not continue the process beyond?

⅔, ⅞, and ⅞ give the twelfth, seventeenth and twenty-first above, namely ⅔, ⅘, ⅗.† These are mirrored, as it were (to take an idea from riverside trees shadowed in the water below) by ½, ⅝, ⅜, giving the same distances below namely *f*, *la*, *d*.



* A vibrating string of a given length will master a string of three times that length to vibrate sympathetically.

† I use for the middle octave re, *d*, *a*, &c.; for the octave above, re, *d*, *a*, &c.; for the octave below re, *d*, *a*, &c. Thus avoiding the awkwardness of capital letters.

Now the ⅞ re is of course only a fancy note. But the ⅞ la plays an important part. Theoretically the ⅞ la (or) being only the eighth overtone (a major ninth on the dominant) seems to be more nearly allied to the key than is the minor ninth. Yet we feel that re is more nearly related. This is because of its greater conducial propensity to the fifth of the scale. And it really is more nearly related, as shown by a paradigm which reconciles theory with practice.

Fearing trespass on your space, I have compressed as the utmost, though at the risk of being sometimes obscure.—I am, &c.

38, Brompton Square, South Kensington. HUGH CARLETON.

Reviews.

Mozart's Werke. Series I.: No. 13, Missa brevis, in B flat major. *C* (275). No. 14, Missa, in C major, *C* (317). No. 15, Missa, in C major. ⅔ (337). Series XXII.: Kleinere Stücke für das Pianoforte. Series XX.: Sonaten und Phantasien für das Pianoforte. Series XIX.: Für Pianoforte zu vier Händen (und für Zwei Pianoforte). Leipzig: Breitkopf & Härtel.

THE above three masses complete the first series of the new edition which contains in two volumes the fifteen masses of the master. No. 13 in B flat major, probably composed in 1777—at least, a copy in St. Peter's in Salzburg bears the date December 22, 1777—is written for four voices, two violins, bass, and organ. It has been pointed out that the "Credo" of this mass opens with a reminiscence of the popular tune, "Bauer liang' den Pflug an," and there can be no doubt that this section, with its rattling violin parts, forms a strange contrast to the more appropriately reverent "Et incarnatus est," and "Et Spiritum Sanctum." The voices behave generally well enough to Mozart's masses, but the instruments often forget time and place, and indulge in, what we consider, unseemly practices. What would stern John Knox of "kist o' whistles" memory have said if he had lived to hear this fiddling? Apart from these considerations, this mass, like its sisters, is not without the almost ever present beauty and easy flow that distinguish Mozart's genius. No. 14, in C major ¾, was composed at Salzburg in the March of 1779, and is written for a much more numerous band, namely for four voices, two violins, two oboes, two horns, two trumpets, three trombones, kettle-drums, bass, and organ. The "Kyrie" commences grandly, but before many bars are passed assumes a friendly and less pretentious tone. The first part of the "Gloria," and the setting of the "Domine Deus," in the same movement suggest Leporello's aria, "Madamina," in *Don Giovanni* (the Andante con moto, ¾ "Nella bionda," &c.), and the "Agnus Dei" does more than suggest, it is the prototype of the aria "Deve sono," in *Le Nozze di Figaro*.

No. 15 in C major ¾ probably composed in 1780, is written for the same number of voices and the same instruments as No. 14, except that instead of two horns two bassoons are employed. The contrapuntally worked-out "Benedictus" is the culminating point of this mass, which otherwise offers fewer incidents that rouse the attention of the hearer and reader than other masses. Even the "Incarnatus," which generally inspires Mozart, or at least incites him to take a higher flight, to rise above his usual routine does not come up to the degree of excellence to which he has accustomed us; it is neither so deeply felt as that of No. 13, with its fine harmonies and interwoven parts, nor so interesting a masterpiece as that of No. 14, with its solemnly declaimed words and striking instrumentation.

On former occasions we have already said so much about the general character of Mozart's masses, that the reader will be pleased if we now allow somebody else to speak. Dr. Franz Lorenz has written an enthusiastic defence of the Austrian school of church music in his pamphlet, "The Church-Music of Haydn, Mozart and Beethoven." As the spokesman of a small minority, Dr. Lorenz ought to get a hearing. Before quoting, however, the following passage from his pamphlet, we beg to state that we are unable to subscribe to his opinion without considerable deductions and restrictions:—"All these masses, great and small, bear more or less the impress of the wonderfully gifted

head who created them. The greatest originality and wealth of invention, a quite incomprehensible—if the youth of the author be considered—mastery in the handling of the *technique* a purity, delicacy, and tenderness of religious feeling which reveal one of Mozart's mind and soul relative. Raphael and combined with all this, that indescribable euphony of the musical language, that could be possessed only by him, who had of all mortals the most delicately organised ear, give to these so peculiarly individual compositions a very high rank among the kindred art-works, and certainly the first among all those we possess of the master's early period before *Idomeneo* and the time of his maturity."

With the three last masses the publishers sent the subscribers a portrait of Mozart, beautifully engraved by L. Sichling after Von Tischbein's painting, for which Mozart sat during his sojourn in Mainz, in the October of 1790. It is the last portrait of the composer.

The other works which remain yet to be noticed to-day are all for the pianoforte—either for one or two performers. Many of them musical of much weight. But we must take care not to come under the category of critics so forcibly characterised by the composer—"He who judges me by these [*beginners*] is a wretch (*Lump*). Indeed we have to keep in mind several facts:—(1) That the pianoforte was far from having attained the capacity and mechanical perfection of the present day. (2) that the *technique* of pianoforte playing was as yet comparatively little developed. (3) that the greater number of the works in question were either written for pupils, or otherwise occasional pieces. The *cantabile* is a characteristic feature of Mozart's style. Diatonic scales and the simpler forms of broken chords, turns and shakes, make up almost the entire ornament of his passage work and ornamentation. Chromatic scales and changing notes intermixed with broken chords do not appear frequently, and scales in thirds, &c., very rarely. Clearness and evenness, united to a warm but natural expression were the chief qualities of his playing, and those which he demanded of every good performer. Josephine Aurnhammer, the stout and amorous lady of whom we get a good but not very flattering picture in the composer's letters, he says 'lacks the true delicate *cantabile* style, and mangles everything." Clementi runs in sixths and octaves are objectionable producing "*Zackwerk*" (notched work), and Mozart's opinion is that "the passages should flow along smoothly like oil," and that the hands should be kept "quiet and steady."

To give a detailed account of about 400 pages of pianoforte music would require more space and time than is at our disposal. a few desultory notes must therefore suffice.

The *Klavierer Stücke* (Smaller Pieces) of Series XXVI. are a very varied collection containing some of the earliest compositions of the child—such as the four minuets, composed in 1761 and 1762, and an allegro, composed likewise in 1762—as well as of the man and master such as the adagio in B minor (1778), a movement instinct with deep feeling and tender beauty. The charming rondo in A minor (1787), the exquisite pieces in G minor (1789) written by Mozart, during a visit to Leipzig, in the album of Herr Engel, court organist to the Elector of Saxony; and further the capital movements of a sonata, allegro in F major, 3/4, and andante, in B flat major (1788) usually found among the sonatas with a rondo of the year 1786, in F major, appended to it (No. 494 of Köchel; Series XXVI., No. 8 of this edition). And besides these compositions with the pure Mozartian ring, we have an unfinished one (1782) in which the composer assumes the style of a past age, being, as it were, homage to Bach and Handel. The parts before us are an *ouverture* in C major, consisting of a *grave* and an *allegro fugato* closing on the dominant, and leading directly to an *allemande* in C minor, which is followed by a *courante* in E flat major. Of a *sarabande* in C minor which was to form part of this suite Mozart left only six bars. The composer moves here in the contrapuntal armour as if he had been born with it. We have not the feeling of an imitation, but of a fresh originality, and one cannot but regretting that the work was not completed. A minuet of the year 1780 is very interesting on account of some unprepared sharp dissonances—D, a sharp, F sharp; and also a close in A major the concussion of B, E, and C, &c. The fugue in G minor (1782) is less important, and at the same time less adapted to the instrument, than others which we shall speak of anon. Some pieces, again, have it distinctly written on their faces that they are occasional compositions—for instance, the rondos in B major and F major, &c. Thirty-six cadenzas to the concertos conclude the part containing the *Klavierer Stücke*. They are distinguished from the cadenzas now played in these concertos by brevity and simplicity.

The volume of sonatas and fantasias contains seventeen of the former and four of the latter. It is superfluous to say anything about the sonatas, they are so well known. Some of them as every one will admit, are of great beauty—for instance, the one in C minor (No. 14), the one in B flat major, 3/4 (No. 13), the one in F major, 3/4 (No. 18), &c.; none, on the other hand although graceful and flowing are conventional in form and of subordinate spiritual import—as, for instance, the one in E flat major, 3/4 (No. 16). But there can be no doubt that they are played far too little, and that teachers underrate their educational value. The first of the four fantasias (C major) begins with a free improvisation closing on the dominant, after which follows a three part fugue, masterly in thought, workmanship, and in every respect. The fourth fantasia is the beautiful and well known one usually preceding the C minor sonata, and the second and third, in C and F minor, are impersonations of a light texture and unconstrained character.

Of pianoforte compositions for two performers we have before us four sonatas and an andante with five *ad libitum*, for two performers on one pianoforte, and a sonata and a fugue (D major) for two performers on two pianofortes. The sonatas belong to the class of compositions written for pupils, but in this class they take a high rank and are far from mean in value. The grand fugue demands special attention. That Beethoven copied it in some measure something. The variations are in Mozart's usual style which is well characterised by the writer whom we have already once quoted, and with this quotation we will conclude our survey.—In contradistinction to Beethoven, whom this form serves for the revelation of his innermost self, Mozart conceives it in the light, playful, and sometimes exceedingly graceful manner of the arabesque, which twines round a theme like a creeper."

Suite de Danses pour piano à quatre mains, Op. 41, and Album für Piano, Op. 43, von XAVER SCHARWENKA. London: Augener & Co.

For genuinity of fancy and versatility of style the *Suite de Danses* offers another instance of the extraordinary facility which Herr Scharwenka possesses in writing for the pianoforte. The suite consists of four pieces—1. Alla Marcia; 2. Menuetto; 3. Gavotte; and 4. Bolero. Each is utterly unlike the other; as all are completely unassailable in the effusions of any other living composer for the instrument. The March, starting with a bold and somewhat fiery theme in C major, has for its trio a Swedish melody to a tune which Ambroise Thomas has introduced into the brook scene in his opera *Hamlet* where Ophelia is carried away by the stream, a melody supposed to be sung by the guard as genii of the river and sometimes called "The song of the Neck" in stream spirit. The tender melancholy of this melody considerably heightened by the harp like accompaniment for the second pair of hands, forms a contrast which makes the return of the original theme not only welcome but considerably brighter in its appearance, more especially as it is retarded by a series of tonal changes, and strengthened by a brilliant piano variation by way of coda.

The contrapuntal skill shown in the March is more amply exhibited in the Minuet—in A flat—which is the second piece of the suite, while the special originality of the melody and the accompanying harmonies, make this now somewhat trite form or revolved dance music more than ordinarily piquant. A slight change in the *colorature* each time the subject recurs will also be noticed as proof of the true musicianly feeling of the composer. The Gavotte, the shortest of the four pieces, will be considered by many because of its swinging rhythm and melodious working out as all too short; this can be remedied by those who desire to find a remedy, if one is needed, by constant repetition, with less fun of course than fat gue. The fiery, flying character of the Bolero is most happily hit off, the figura-

now in the accompaniment, well sustained, is employed also to impart a constant variety by the introduction of a succession of the most insinuating harmonies. The melody occasionally imitated by the second pair of hands not only saves the theme from falling into monotony, but helps to keep alive the spirit and the fire of the subject; and when in the middle movement a change from the minor to the same tonal major is introduced, a change of motion without loss of liveliness is made and an intensity of expression is also gained. A return to the original subject and key brings a corresponding resumption of the satisfying sentiment, and the interest of the whole is increased until the final chord tells of the end of the whole.

Effective in the composition is upon paper—like most works of true genius it is a picture to the eye—it would be most effective when well played. It is dedicated to Mr. E. Pauer, and most amateurs, as well as professors, would gladly embrace the opportunity of hearing the work performed by two such able players as he who has written it and he to whom it is inscribed.

The *Album für Piano* Op. 43, was noticed in detail in our March number. It is therefore only necessary to call attention to the fact that the present issue is an arrangement for four hands, by the author himself and that the manifold beauties of the several pieces truly orchestral in their character are more strikingly apparent when in here the variety of interchange of the parts become distributed and are less condensed than they necessarily must be when one pair of hands has to produce all the effects. The great and growing desire to be possessed of truly good pianoforte duets will find some special sort of gratification in these works, and the good impression already made by Herr Scharwenka by his former contributions to this class of musical literature will unquestionably be strengthened and deepened by these issues, more especially as the form is sufficiently elegant to please the eye almost as well as the music itself will charm the ear.

Etude de la Vélocité. The School of Velocity on the Pianoforte. By CHARLES CZERNY. Op. 299. London: Augener & Co.

THE utility of this well known work is admitted on all sides, and its popularity with teachers and pupils alike is attested by the number and variety of the editions sent forth to the world, and in time has not impaired either its usefulness or claim to consideration, any new edition which shall have the merit of being accurately printed, pleasing to the eye, and cheap in price, must of necessity secure a large share of the patronage bestowed upon the work. All these conditions are fulfilled in the present edition. The pages are clearly and distinctly printed, the fingering is accurately marked, and the thirty exercises are divided into three books, which are sold at a shilling each, so that everything is in favour of the issue and its extended popularity.

Ruhens. Concertstück für Flöte mit Begleitung des Orchesters oder des Pianoforte, von A. TERSCHAK. Op. 15. Leipzig: J. Schuberth & Co.

WITHOUT pausing to inquire how far the musical ideas of the concertstück may represent the characteristics of the genius whose name it bears, and regarding it simply as a composition with a specific object, it must be admitted to possess considerable modicum of merit. Herr Terschak evidently knows the instrument well for which he writes the solo part, and exhibits more than an ordinary amount of skill in setting out the work to be done. The amateur need not be troubled by the difficulties presented, and the artist need not be ashamed to play the music, for if carefully performed by either a good result must of necessity ensue. As far as can be judged by the accompaniment Herr Terschak shows some partiality for effective though strange chords and effects, which would probably gain in power and colour when performed by the orchestra, but which are by no means uninteresting as they stand in the arrangement for the pianoforte. The piece is in one movement only, as is customary with the order of form to which it belongs, but the contrasts in style, in harmony, in rhythm and figuration are good and striking; and the whole work, though not to be classed, and probably not intended to belong to the highest order of musical composition, is nevertheless sufficiently near to excite attention, if not admiration.

Andante appassionato et *Rêverie*, pour Violoncelle avec Accompagnement de Piano. Par ERNEST GILLET. Op. 1 and 2. Offenbach: Joh. André.

THE first thing which strikes the mind in reading these two excellent pieces for the violoncello, is the earnestness and true poetical expression which marks the conception and design, indications if not of powers then certainly of a distinct love for art striving to find congenial forms of utterance. The 'Andante appassionato' is a genial melody, capable of a varied emphasis according to the mood of the player, and withal so shapely and graceful that without observing a single mark of expression the player would, if the rhythm and notes be given correctly, be able to impress the hearer with some idea of its charm. The 'Rêverie' is, in its title implies, a dreamy soothing yet at times a fiery phrase, and each in the hands of a good player would produce the most thrilling effect. It has been a matter for regret that those capable of writing for the violoncello should not be more willing to furnish small interesting pieces for concert performances, as a relief to the greater efforts required in the execution of sonatas, &c. If such writers as Ernest Gillet would set themselves to supply the deficiency the regret would disappear and musical literature be the better for their labours. The practical possession of knowledge of what is possible on the instrument is implied by the position he occupies—that of violoncellist at the Grand Opéra in Paris—his worth as a true musician is proved by the existence of these two examples of his writing.

March Album (by E. PAUER) for the Harmonium. By SCOTSON CLARK. London: Augener & Co.

THE great value and comprehensive character of the collection of marches, by several composers, of various dates and of all nationalities, have been already dilated upon in these columns, when the many arrangements have been from time to time noticed. The popularity of the work is most strongly shown by the demand for these different appearances. To those which have already appeared, the arrangement for the harmonium by Mr. Scotson Clark has now to be added; and when it is said that his well-known capability of executing the task has been borne in mind there can be no doubt but that the present work will find as ready an acceptance in a new direction as the best of those which have preceded it.

Fifty Short and Easy Preludes. By C. H. RINCK. Edited and adapted to English instruments by E. E. GLADSTONE. London: Augener & Co.

FOR many years the preludes and interludes by Rinck were the favourite studies of young organists, and even old players did not disdain to employ them in suggesting themes for short voluntaries and so forth. Their simplicity, their sweetness, and above all their advanced harmonic character, considering the period at which they were first popular—all tended to recommend these to favour; and although the teaching they have to impart was not nor is all unlearned, they seem to have fallen back out of the current of knowledge for some cause or another. One reason may be in the fact that the only editions accessible to young English players on provision was made for the growth of technical knowledge in the arrangements, and therefore students sought for those compositions or adaptations which suited their advanced needs, even though they may have been inferior in character and in the power of forming good taste. There was not until quite recently any edition of Rinck's preludes which allowed for the use of pedals. The present admirable publication provides for this need; and so it may be safely prophesied that the graceful little gems by Rinck—which are exactly suited to the capacities of young pupils, in that the shortness of the pieces makes no great demand upon the executive powers, the endurance, or the patience of learners, and at the same time they

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serve as suggestions for the formation of style in playing and extemporising—will turn out a new and useful issue of popularity. They also satisfy both master and pupil for the one can offer the other a piece complete in itself as a foundation of study the other can exhibit, at the cost of little labour the triumphant conquest over a perfect and entire composition. The art of education is best served when the pupil is led by degrees. These little preludes lead the player on to greater advances by easy steps, therefore they serve in the highest degree the cause of education.

The share of the work undertaken by Mr. Gladstone has been judiciously and skilfully done, and it is only necessary now to make the work known to be in existence, to ensure its ready reception.

Cinderella (*Aschenbrödel*). By Carl Reinecke. London: Augener & Co.

The art of writing well for children is more difficult than attempting to please men by a set musical work and less likely to induce carelessness in labour or workmanship. In all matters designed for their amusement children are most exacting; and not having the experience of their elders, are rarely willing to concede those little privileges known as allowances for defects, circumstances, subject object and so forth. Herr Reinecke is one of the few happy men who possess the art of writing agreeably so as to please both young and old. This he has previously shown in his many works, and it is therefore with a special degree of satisfaction we embrace the opportunity of calling attention to one of his latest works written for young voices and designed to enchant young intellects. This he has done in his version of "Cinderella," set for soprano voices in the most engaging fashion in a series of ten numbers, partly solo, partly chorus. The opening chorus, or prologue "Flow again thou silv'ry fountain" with its effective accompaniment is grace itself. "The lament of the orphan daughter" (Cinderella). "The bird's promise," and "Cinderella's appeal to the birds" with the chorus for the feathered tribe, "Come all obey," form a chain of dramatic and musical beauty which will find a hearty recognition from children of all growths, both learned and inexperienced in art. Cinderella's song to the tree, "Wave, sweet fairy tree," is a gem of sweetness, and the "Chorus of daring children" is irresistible in its fascination. A further chorus expressive of joy is a beautiful piece of writing of the sort which is always welcome, and Cinderella's "Song of peace," and the final chorus, "As the lovely moonlight," brings to an end this delightful little lyric, which is one of the happiest efforts of a genial and welcome hand and heart.

The Land of the Isles. Cantata. Words by Frank Murray. Music by Henry Gadsby. London: Novello & Co.

The author of the libretto of this cantata has founded his work upon Sir Walter Scott's poem and has in fact very wisely taken his very words where they suited the purpose. The difficulty which such a task implies can only be measured by those who have ever attempted it; and therefore, if the book is not altogether so perfect as it might be, there is much to be urged on behalf of the compiler, whose qualification to undertake his task need not be questioned when it is considered that one of the most dramatic scenes in the libretto is entirely his own invention.

The music is admirable from the opening to the finale. Mr. Gadsby has approached his subject in quite the proper spirit, fitting it with music which aptly illustrates the sentiments, and in many an instance rising far above the mediocrity of the average cantata, as is shown in the chorus in A flat "Merrily goes the barke," the chorus "Wake Maid of Lorn" which opens and ends the work; while for dramatic power the scene with the Abbot is worthy of the highest praise. Although Mr. Gadsby commences his composition in one key, and closes in another, he exhibits a strong partiality for one tonality that with which he started; this gives a special colour to the ideas, and also serves as a protest in the smaller key of writers who indulge in restless tonalities to so alarming an extent that it is impossible to maintain an equal frame of mind during the performance. For this example and for its general good pattern Mr. Gadsby's work will be worthy of the attention of choral societies as missionaries for musical good will go to send forth in the world all that is valuable, pleasing, bright and effective.

Three Vocal Trios for two Sopranos and Contralto. By Bruno Ramann. Op. 90. London: Augener & Co.

Although the name of the composer of these trios is but little known here, it must be familiar elsewhere, for the high number of the *opus* mark bespeaks a certain amount of encouragement to write. All his vocal works are as melodious and equally well adapted for the voices written for as these trios. It is in some sort a pity that nothing of his has made his name known in this land. They are called (1) "Hedge roses, (2) "Bess at her spinning-wheel," (3) "Cradle Song;" and are beautiful specimens of vocal work such as teachers will be pleased to be able to recommend to their pupils, and the pupils themselves to make known to their friends as well as to themselves.

Acht Kinder Lieder and *Sechs Lieder*. Von Hans Schmitt. Op. 1 and 2. Offenbach a/m: Joh. André.

The words as well as the music of both these sets of songs are by the same hand. It is therefore reasonable to assume that the union is one which expresses, in the completest form the musical and poetical mind of the author. In that case it must be said that the junction is very rare—a happy one. The eight songs for children are admirable in such quality that is to say whether for the excellence of the words or for the music. Each is commendable in its way so that it is difficult to say which of the lot whether "Draussen im Garten," "Den Abends," "im Frühling," "im Winter," "Vor Weihnacht," "im Sommer," "Im Herbste," or "An der Wiege," is the best. There is a particular flavour of quaintness in every one which imparts a piquancy to the whole and arrests attention for the songs, as being altogether out of the common. This is not a whit less the case in the "Sechs Lieder" by the same author although this latter collection appeals to the sympathies of children of a larger growth. "Nachtgesang," "Im Volkston," "Im Frühling," "Wartend," "Frage," "Herbstklage." There is a commendable vein of musical poetry exhibited in the whole of these vocal pieces, and as the words are by no means bad and the music is singable, and probably would be popular it might be to the advantage of both author and publisher to adapt them to English words of like power or at all events imitation, and so let them appeal equally forcibly to a more extended audience than they possibly can under existing conditions.

Musical Directory Annual and Almanack, for 1879. London: Rudall, Carte & Co.

A long life no less than a useful one has attended this very welcome publication. Considering the manifold advantages under which it is issued the numerous errors which appear in its pages can not only unadvisable but also unexcusable. There is enough of value in the work to enable it to be taken as a work of reference and perhaps at present unique guide—still it should be hoped that as rivals may rise up, a still greater amount of care should be taken to ensure as full an amount of correctness as possible in future publication—more especially as a work which, like the present has the advantage of enjoying to a great extent the confidence of the public.

The records of musical events throughout the year and the summary of progress [refixed to the general information, is, as heretofore, most interesting and valuable.

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Concerts.

CRYSTAL PALACE CONCERTS.

It is always a pleasure to be able to record a thorough and genuine success, by whomever and however achieved. Of course the pleasure is enhanced when such a result is gained by one in whom lively interest is excited. It therefore affords us, or rather the brief and abstract chronclers of the time, in matters musical the utmost gratification to say that Herr Scharwenka, who appeared at the concert of March 1st as a pianist, not only won the good opinion of all who heard him by his executive skill, but also appeared in the most favourable light as a composer thereby justifying the high estimate formed of his powers by the publication of his written works which have been reviewed in these columns from time to time. The concerto which he played on the occasion of his appearance cannot be said to be altogether new to a Crystal Palace audience having been introduced there by Mr Dannreuther more than twelve months since, and the same orchestra. There is however always something to be learned even in a comparatively familiar work, when it is interpreted by its own inventor and so it was that the audience were able and willing to recognise the great merits of the composition and to place it high among the efforts of genius while the opportunity it offered of showing the unusual power of the author as a pianist was by no means to be overlooked. His execution took every one by surprise—the purity of tone the firmness of his touch, his masterly skill and artistic power exciting general admiration. His reading of the concerto was beyond all praise, and the concerto itself increased in its effect upon the mind by a thoroughly beautiful rendering. The versatility of style possessed by Herr Scharwenka was exhibited in the four little pieces he played as solos. In the air in Pergolesi and in Schumann's "Nachtstück" he equally made the instrument—a very fine one by Broadwood—appear to sing. The evenness and finish of the trills in Liszt's "Rossignol" added a peculiar fascination to the composition, and the difficulties of his own "Staccato" study were made as of naught by the polish and perfection of his *technique*. The programme stated that this was his first appearance in England and if the Crystal Palace is England the statement was correct, otherwise there was a little inaccuracy in it for he played last year at one of Herr Franke's concerts at the concert room of the Royal Academy. Be this as it may there is no doubt that he will be most heartily welcomed when he appears again here or elsewhere. The rest of the items of the concert were the overture to *Faniska*—Hebrew Melody from *Elijah* sung by Mme. Louisa Mills, and the "Hymn of Praise," in which the same lady with Miss Robertson and Mr Barton McGuckin sang the solos, and Mr Willing presided at the organ. It was a very excellent performance the choir acquitting themselves well their share of the work with considerable credit.

At the concert of the 8th a new symphony by Charles Villiers Stanford was performed a work of which the highest praise might be given could the personal estimate of the composer be extended to his labours. This however cannot be done, and the fact remains, however painful it may be to place it on record that the composition was a failure. Its lack of originality might have been pardoned had there been anything to the scoring to have compensated for it the want of interest in the instrumentation might have been overlooked had the composer placed his ideas modestly and consciously before the hearer. As it was, the themes selected, already familiar to the ear by association with Samuel Lover's words, "Sally Salh" and the "The Campbells are Coming" all varied as they were by their treatment change of harmonies, and orchestral colouring only served to show that, in music, variety was not charming. Whether it was that a feeling of disappointment on all sides damped the ardour of audience and performers alike, the effect was indisputable—the whole concert was the dullest ever given at the Crystal Palace. Mlle. Mana Krebs, who was the pianist, pleased more by her performance than by her selection Liszt's adaptation of Schubert's "Fantasia for pianoforte," and the "Rondo Capriccioso" of Mendelssohn the first being unsatisfactory because of its perversion of an author's idea and the second because of its somewhat hackneyed character. The vocal music, too, was not good altogether. Miss Thursby sang an aria by Mozart written for his sister-in-law Mme Lange, with somewhat less than her usual success and Herr Henschel attempted to sing an air from Handel's "Siroe" without any success at all for he has not yet learned to pronounce much less to sing Italian. The two singers united their voices in the duet for Senta and the Dutchman from Wagner's *Fliegender Holländer* which, strange to say and still stranger to hear they gave in Italian, a language utterly foreign to the sentiment and character of the music to say nothing of the difficulties it placed in the way of one of the singers at least. The overture to *William Tell* concluded the concert.

Another novelty also the work of an Englishman, was produced at the concert of March 15th. This was an overture in F by C. Hubert H. Parry intended to illustrate in music the tragical fate of Guillem de Cabestanh, troubadour. In this, as the book of words states, the composer has, like Beethoven in his Pastoral symphony sought to convey "rather an expression of feeling than a painting," and he has wisely confined his ideas to such a limit as can be set forth in the ordinary rules of form. In this he has displayed both wisdom and taste, and leaves his work as a model for younger musicians. In his scoring he gives evidence of a truly refined taste and in fancy and invention his work is in every respect to be considered as far above the average. Another most noteworthy feature in the programme was the performance of Miss Helen Hopekirk as a pianist. The readers of the MUSICAL RECORD will not be startled to note the occasional strictures of her performances while she was yet a student at Leipzig and they will be further gratified to know that the verdict then and there pronounced on to her abilities has been confirmed by the hearty and unanimous applause bestowed upon her performances on this present occasion. She played a concerto in G minor by Saint-Saëns with a great display of technical skill and considerable refinement of expression and by her ability has added yet one more instance of native musical power.

Her fellow student, Miss Kate Ochlestet who has as yet only been heard at one of the mid week concerts—a preliminary test to which Miss Hopekirk was also subjected—may also, considering the success she then made be permitted to appeal to a Saturday audience to strengthen the further estimate of British ability.

If yet remains to say that at the same concert Beethoven's "Eroica" symphony was given in the most perfect style, and the programme also included a "Hungarian Storm March" by Liszt, of which it may be said that if it fairly represents a tempest in the Czech country there is strong ground for honest congratulation as to our freedom from such elemental disturbances. Herr Henschel and Miss. Sophie Löwe were the vocalists at this concert.

By particular desire the symphony in D by Brahms Op. 73, with which the first concert of the present season in October last was adorned, was introduced into the programme of Saturday March 22nd. As the event must be fresh in the memories of our readers, it is unnecessary to say more than that it was very finely performed and most cordially received throughout, the allegretto in particular availing many of the audience to ask for an encore, which was however declined. On the same day Herr Joachim played Beethoven's violin concerto in D, Op 61 with all his old power and brilliancy and a notturno of his own, which had been aforetime heard here, some four years back. The vocal music was supplied by Miss Helene Arnim and Mr Edward Lloyd; the former singing songs by Saint-Saëns, Mackenzie and Schubert, and the latter airs by Gounod and Balfe. Auber's overture, *Masaniello*, concluded the concert which Mr Manns conducted with his usual care and artistic appreciation of the several authors whose works were for a time under his care.

PHILHARMONIC SOCIETY.

THE new violin concerto by Brahms played by Herr Joachim excited sufficient interest in the third concert on March 6th, to fill the hall and thereby greatly augment the funds of the society by the extra sale of tickets. The work as already pointed out in our notice of the Crystal Palace concerts of last month is very clever and well calculated to exhibit the technical powers of the solo violinist. It has much that is worthy and fresh in the character of the scoring and so forth but all its worth is apparent on the surface, for the second hearing does not create any very high or augmented opinion as to its permanent worth. Still it is a most interesting medium for the exhibition of fine playing and as such will never fail to be well received, while such an exponent of its merits as Herr Joachim is to be found. In addition to this piece, the famous Hungarian violinist played the Recitative and Andante from Spohr's 8th Concerto with all the success as is his wont to win, and contributed thereby no little to the enjoyment of the audience for whose pleasure a fine performance of Haydn's symphony in B flat (No 8)—viola solo in the andante by Herr Straus—and a magnificent rendering of the ever welcome "Jupiter" greeted the senses having been conducted in the most praiseworthy manner by Mr W. G. Cusins. Miss Thursby sang two songs, "Che fur sperai" of Mozart, and "Ciel pousente" of Gluck, with good effect and Mendelssohn's overture to *Ruy Blas* ended the concert.

Whether the directors were altogether correct in their judgment or not in playing the new concerto of Brahms in the programmes of two of their concerts, one following the other, is a matter which they will probably be able to justify to their subscribers by a reference to the amount added to the funds of the society. It is enough for the present purpose to say that the thing was done at the concert given on March 20th, and the result was in some

sort satisfactory; and, as it is needless further to refer to it, all that may now occupy our attention is the list of the other pieces given. The symphony was Schumann's 'Rhenish,' very finely played, and as an additional treat, Mlle. Janotha was heard to the best advantage in Beethoven's No. 4 Concerto for pianoforte, her beautiful playing and depth of expression finding full matter for exhibition in the noble composition. Mrs. Osgood, always welcome, was the vocalist, and Weber's overture to *Ruler of the Spirits* was also assigned a place in the scheme.

MONDAY POPULAR CONCERTS.

ONLY one of the pieces given at the concert of March 9th was presented for the first time; the other concerted works had been played for the fifth, for the "eighth," or for the "twenty-third" time. Yet even this novelty can only be said to be a seeming one as the work was Haydn's trio in E flat No. 5 for pianoforte, violin, and violoncello; and although it has never been before introduced here it is well known to amateurs as one of the most charming and fascinating of the vast series of chamber pieces ever written by Papa Haydn. In its form and expression, as in its melodies and graceful harmonies, it is in every way full of the characteristics we associate with the genius of its author, and therefore its introduction into a popular concert cannot be said to be at all an unwelcome one. There are the usual three movements: 1. Poco allegretto, E flat major; 2. Andantino ed innocentemente, in B major; and 3. Presto assai, in the first proposed key. The latter movement, in the Allemande form, is the only reminiscence of the dance which connects the same modern sonata with the ancient suite. The whole trio is a wonderfully pleasing, yet simple work, and played as it was by Miss Agnes Zimmermann, Messrs. Joachim and Piatti, made amateurs proud of the beauties of a work which they had long admired in their own way, but which appeared with enforced lustre under these new conditions. The quintet in G minor by Mozart played here for the twenty-third time by Messrs. Joachim, Ries, Zerbini, Barnett, and Piatti, was most acceptably given, and Miss Agnes Zimmermann, who with Herr Joachim played Schubert's fantasia in C major Op. 159, in the most artistic and expressive style, chose as her solo Schumann's 'Etudes en forme de Variations,' Op. 13, a work, since they were first played by Madame Schumann here, to which have continually increased in popularity and from the intelligent interpretation of them by Miss Zimmermann who, of all pianists, seems to have been endowed with a double portion of the spirit of the executive power of the devoted wife of the composer, seemed to please more than ever. Herr Henschel was the vocalist and Sir Julius Benedict the accompanist.

On the 16th of March, Schumann, Bach and Haydn were represented, the first by the quartet in A minor Op. 41 and the fantasia for violin and piano, given here for the first time; the second by the prelude and fugue in A in Tarantella, for pianoforte alone; and the third by the quartet in E minor Op. 76, No. 2. The tarantella was given in the most perfect style by Miss Kreis who, in obedience to the wishes of the audience who desired to hear her again, reappeared and gratified all by an equally brilliant rendering of the fourth of Mendelssohn's Seven Characteristic Pieces. Of the fantasia by Schumann, it is enough to say that it was most sensitively played by Herr Joachim; but it failed either to make a good impression, or to arouse the audience into a belief that the work was altogether worthy of Schumann. It is true it was written during the later period of his life, and may be held to be somewhat influenced by the distressed side of the melancholy which darkened that period. It was, however, well received for the sake of the many other delights which the author had given to the world. Miss Orridge, who was the vocalist, was recalled after singing 'Che farò,' a high compliment may have been won by her voice for it certainly was not deserved by her singing. In Gounod's song "Quando a te lieta," she was far more successful singing that aria most charmingly.

Notwithstanding counter-attractions elsewhere the concert of the 23rd was well attended and an excellent programme and a fine performance rewarded those who were present. Haydn's quartet in A major Op. 17 No. 5, opened the concert most joyously and being well played, secured a cordial recall for the famous quartet of players. Miss Zimmermann, again most heartily welcomed here, played as her solo three pieces by Domenico Scarlatti, in a manner worthy of the highest admiration as in the genuinity of the reading as in the artist like appreciation of the conception. Beethoven's trio in E flat Op. 3, a work in no less than six movements, all ably played and keenly enjoyed, and, as a conclusion to the concert an arrangement of seven Hungarian dances by Brahms, to which a violin part has been added, and was played by Herr Joachim, Miss Zimmermann taking the pianoforte part, was given in such a form as to rivet, as it were the audience to their seats until the final note. Two songs, each winning an *encore*, were sung by Mlle. Redeker.

Musical Notes.

THE CARL ROSA OPERA COMPANY.—The season which was to have terminated on March 11th, then extended to the 18th, ended on the 22nd, only one change having been introduced in the time. This was Balfe's *Golden Cross*, the cast in which was as follows:—Christine, Miss Gaylord; Theresa, Miss Rose; Bombardon, Mr. Leslie Crotty; Nicolas, Mr. Snazelle; and Gontran, Mr. Maas. The performance, which took place on March 18th, was very excellent, although the finish and charm of the little opera—better suited to a smaller stage perhaps—did not succeed in attracting a large audience. Repetitions of *Carmen*, *Rienzi*, and *The Huguenots* have, however, done this, and the manager can afford to produce one opera at a pecuniary loss for the sake of art.

THE Aberdeen University Choral Society's annual private concert has now fairly taken a place as one of the musical events of the year in Aberdeen, and the concert of the 7th inst. was as well attended and as well worth hearing as any of the former same. The programme included a varied selection of solos and choruses and some pianoforte music. The opening chorus, "Gaudeamus," produced enthusiastic applause. Of the other choruses, the most effective in the first part of the programme were Mendelssohn's 'Parting" (arranged by Sir H. S. Oakeley) "The British Grenadiers," and 'Come away, come away" the vocal accompaniment in which was very well given. In the second part, Sir H. S. Oakeley's "Alma Mater," "Hark! the merry drum," 'The Young Recruit" and the "Polka Serenade" were amongst the most successful. But all were adequately rendered, and showed signs of careful practising. The solos by Mr. Shaw, Mr. Rorison, and Mr. Kendall Barnett, were most favourably received. Herr Mald acted as conductor with his usual assiduous care and ability.

NEW PHILHARMONIC SOCIETY.—The prospectus of the forthcoming season has just been issued. There are to be five concerts in St. James's Hall, on alternate Saturdays, commencing April 25th. The orchestra will be on the same grand scale as in former seasons, and will include the best instrumentalists of the day as heretofore. The duty of conducting the several works produced recently divided between Dr. Wylde and Mr. Wilhelm Ganz, will this season be entrusted to the competent hands of the last-named. The programme of every concert will include a symphony by Beethoven, Mozart, Schubert, Spohr, Schumann, Mendelssohn &c., or a new work by a modern composer, a concerto by one of the great masters, besides overtures and the usual amount of vocal music. Arrangements are being made for the production of compositions by Beethoven, Berlioz, Benedict, Van Elewyck, Glück, J. O'Grumm, Lalo, Baron Bodog Orczy, Rheinberger, Reinecke, Rubinstein, Spontini, Saint-Saëns, Alice Mary Smith, Tschaikowsky and Wagner. With such a prospect there can be little doubt but that the prestige of the society will not only be well maintained but will also be increasingly attractive.

CLASSICAL music in the suburbs is growing in favour and appreciation. The Denmark Hill Concerts, given at the Masonic Hall, Camberwell, have attracted large and interested audiences, as they should when the opportunity of hearing such artists as Joachim, Piatti, Charles Hallé and others is made so convenient.

HERR HANS RICHTER, of Vienna, has engaged to conduct a series of Orchestral Festival Concerts at St. James's Hall, commencing on May 9th. The band will number 110 performers, Herr Franke being the leader, and the programmes will be formed chiefly of the works of Brahms, Beethoven, and Wagner.

HERR SCHARWENKA has been engaged by Professor Ella to play at the first concert of the Musical Union on Tuesday, April 28th.

THE third series of chamber concerts has been recommenced at the Angel Town Rooms at Euston, under favourable conditions. Messrs. Enkeldi, Zimmermann, Murby, and Ould, formed the string quartett, and Mr. Mannion Lee, well known as an accomplished artist, was the pianist.

TO CORRESPONDENTS.

QUIZ.—Your query is in a great measure answered in our correspondence column. We may revert to the question another time.

J. B.—Many thanks for your letter. We had hoped that it was well known that the English universities alone have power to confer degrees in music.

H. J. W.—Letter received.

A. H. M.—We are sorry we cannot enter into the question in our columns.

The Monthly Musical Record.

MAY 1, 1879.

MUSICAL INSTRUCTION IN ELEMENTARY SCHOOLS.

By John Hullah, LL.D

On Monday April 7th, Dr Hullah read a paper on the subject at the Social Science Association Adam Street, Adelphi. The Earl of Aberdeen presided. After referring to the paper which he read at the last congress, Dr. Hullah spoke first on the necessity of beginning the teaching of music early. On this, he said: I am far from thinking that music is the only subject respecting which the necessity can be confidently asserted. Language—modern language perhaps, more especially for—in the acquisition of the three elements of accent and pronunciation come—is one; and—*longe intervallo*—horsemanship is another. No one to the least qualified to appreciate it on whose ear the sound of what the author of 'Eothen' calls "Continental English" has ever fallen, has ever yet failed on inquiry to ascertain that its peculiarities were due to the fact of his having arrived at maturity; no man ever acquired a decent seat on a horse who was not put on the back of one before he knew what danger was or when it was to be afraid. In fact, there are certain subjects—others as well as those I have named—familiarity with which every year of our lives makes it more and more difficult, and music is eminently one of these.

In what does musical power chiefly consist? What is it that constitutes a musician? It is the capability of recognising musical sounds when presented to his ear; or, *vice versâ*, of appreciating the effect of musical characters when presented to his eye; *absolutely* sometimes, but more often and to equal purpose through their relations to one another, when their point of departure—technically their *key-note*—has been first agreed upon. For example, after not having heard musical sounds for many hours, days, weeks, or even longer, there are persons who on a single sound being uttered could with unerring certainty, name it—*i. e.*, say whether it were C, C sharp, D, or E flat, or whatever other note. I do not believe that the facility or power of recognition is attainable by everybody. Certain it is that many excellent musicians never attain it. Equally certain it is that many very young children have it in perfection. But this power is not which, I repeat, many excellent musicians are deficient, is happily incomparably less important than that of recognising a note from its relation to a key note the pitch of which has already been given. The child or the man who has this power is, to the extent in which he has it, a musician. What is more important to our present purpose is that it is certainly attainable by everybody who seeks it in the right way, and at the right time—in childhood. For though, as I have seen in repeated instances, its attainment is *possible* to adults it is only possible by the devotion of an amount of time and labour which, I think, with all my zeal for the extension of musical skill, might, in most cases, be turned to better account; whereas, it is possible to children, not only by the devotion of a very little time, but with the least conceivable labour—I had almost said without any. This power—it can hardly be repeated too often—is the primary moving power, the *fons et origo*, of all real musical skill and even of all living musical science. For there is a musical skill which is *unreal*, and a musical science which, if not dead, is absolutely *sterile*. I mean by unreal musical skill, skill which is due only to facility of utterance, whether by throat or finger in the exercise of which thought and intelligence have no part, a state manifested in the innumerable mistakes—notes false to time and tune—which those who exercise it, even after incessant labour make quite unconsciously or at least with only a vague sense that something—they know not what—is wrong somewhere or other. And on the other hand does not the musical science deserve the epithet sterile, which consists in combining, and otherwise treating sounds of the effect of which on the ear the manipulator is wholly unknowing? To what good purpose can a student of harmony add parts to a given figured bass, or a bass to a given melody, if he knows not *by his ear*, one chord from another, what note in a chord is uppermost, whether this one sweet or another falls, and the like? To the musician the eye is as sure a transmitter of the musical effect as the eye itself when he looks at a combination or succession of musical notes the sounds they represent come on his mental ear as clearly and distinctly with all their varieties of pitch duration, and quality, as they would on his corporeal ear were they correctly uttered by the voices or instruments, or both, to which they are assigned.

I may seem here to have got altogether beyond the subject matter I set out with the intention of treating, but principles are not necessarily altered by the extent of their application, and the power which enables a child to read and interpret the simplest hymn tune is of the same nature, however less in degree, as that which enables the most accomplished musician to read and appreciate the fullest and most intricate score. The foundations of this power, I repeat, must be laid in childhood. Once laid they are very hard, perhaps impossible, to destroy or disturb. The completion of the structure to be raised upon them may for years be delayed, but this much is certain that a child to whom the first principles of which I have spoken had been communicated and who from whatever cause had not been enabled to turn them at once to account, would, should the opportunity for doing so be presented to him or any interval of time taken up the study to which they belong with a facility and a pleasure absolutely unknown perhaps inconceivable, to the adult beginner.

In my first paper to which I fear I have already too often alluded, I showed, as I have shown elsewhere more in detail, how these first principles of musical science and skill were to be communicated. With these processes I need not trouble you again: they are easily accessible, to those who care about them. For the moment I must ask you to deal with another matter. How is it that even these principles, invaluable and easily communicable as I know them to be, still less any development of them, form little—or may I not say, no—part of the work done in our elementary schools? I have said that this is not due to any want of teaching-power in such schools. This I shall now endeavour to show.

For many years past the training schools for schoolmasters and schoolmistresses have made the study of vocal music an essential part of their curriculum from their foundation I believe with very full success. But I shall not trouble you with the statement of what I *believe* but confine myself to that of what I *know*, in relation to these institutions. Since 1872 I have myself annually examined individually and one at a time every student who has gone out from every one of them. There are in England and Wales forty one, and in Scotland seven training schools. The number of students in them examined last year was 1,965. My examinations

consist (1) in the performance of a solo, generally of the examinee's own choosing and prepared for the purpose, (2) in the naming of the sounds of two or three short passages, which I sing to the name vowel or play on the pianoforte and (3) in singing or solfaing, by whatever method they may have been taught to use, one or more passages suited to their voices, at sight. I also always hear each body, or first as well as second year students, sing together.

Now, in the majority of instances, these students acquit themselves under these tests fairly. In some with a certainty and ease which show unmistakably that they began music early. As to the choral singing, especially in those colleges which have two departments (main and female) like Cheltenham, or where as at Stockwell and the Borough Road, two departments, under the same general control, meet occasionally for the combined practice of their own parts of which they have studied separately, I, who have heard much good and some bad choral singing, abroad as well as at home, can only say that I hear the particular choral singing generally with considerable pleasure, and sometimes with pleasure never exceeded to me by anything of the kind in my recollection. Nor is this all, for I sometimes incidentally hear and ascertain a good deal in respect to which I have no especial opportunity. Instrumental music in very largely cultivated in these training schools. In two of them there are bands of stringed instruments, who accompany the choruses of Handel in a manner very creditably. In one there is a band of wind instruments. While in all without exception, a large number of students practice the pianoforte or organ, some with, some without, instruction. Last year in a large number of instances, the songs of which I have spoken were accompanied by other students, and now and then by the singer himself. At one of the largest colleges I did not myself accompany a single song.

And yet we have little or no teaching of music in elementary schools!

I make this statement though with the certainty that it is well founded, not from my own personal observation. I have at present no time to visit elementary schools, and for some years past I have visited but few. The results of my visits to these few have not been gratifying. But the annual reports of Her Majesty's Inspectors, those at least who deal with the subject at all, tell us one and the same story, that while writers here *songs sung by ear* more or less correctly in the schools they visit, but that the teaching of *music* in them is most rare.

How is this to be accounted for? We have teachers in considerable numbers, schools innumerable, and yet all but no teaching and as little learning. And this too at a time when music, whether as an educational tool or as an accomplishment, is held in higher estimation among us than at any time since the end of the sixteenth century, perhaps than at any time at all. It is to be accounted for in the most simple manner conceivable.

To the results of the teaching of every subject in the curriculum of every school aided by a government grant viz., every so called "elementary" school in Great Britain the test of *inspection*, by means of high attainments and character is carefully and frequently applied. The reading, the writing, the arithmetic, the geography, the history, the needlework—to say nothing of the "extra subjects"—the discipline in all these schools, are soon and all made subjects of comparison with standards themselves the results alike of reason and experience. But for the teaching of music there is no such standard, no such inspection and therefore no such necessity. Her Majesty's School Inspector, not necessarily a musician, or prepared to inquire into the processes by which musical results can be attained, listens to two or three songs the execution of which, if it be not altogether insufferable, enables him to report that "singing" so called is taught satisfactorily in the school he has visited. What motive is there for the teacher to prepare his scholars to undergo more than this ordeal? It might, no doubt, be shown to him—it has been to many of the younger generation of teachers—that the *process* by which this absolutely worthless result has been attained costs more time and labour than would another a truly scientific process, which would plant in the minds of his scholars seeds of knowledge and power capable of germinating into a beautiful accomplishment, that the shortest, as well as the best, way to teach even half a dozen songs, is to teach first the names and relations of the sounds of which these are made up, and thus to enable his scholars to learn a thousand songs for themselves. But suppose this done. Who is the present state of things is to appreciate it? In what way is it to be recognised? So the teacher sets to work in true English fashion to drive the thick instead of the thin end of the wedge into the material on which he has to operate, and loses first his time and temper, and ultimately his voice, in an abortive attempt to do something not worth doing.

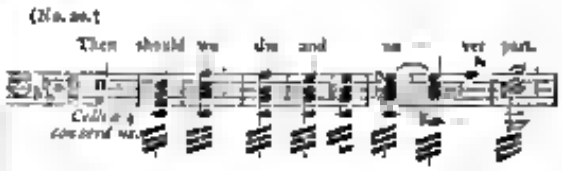
Let inspection—competent inspection—be applied to elementary schools in music as in every other subject. Practically there is no difficulty in doing this. But—it will cost money, and those who will have to distribute this are not yet assured that those who will have to contribute it will be willing to do so.

RICHARD WAGNER'S "*TRISTAN AND ISOLDE*" ANALYSED

BY F. CORDER.

(*Concluded from page 50.*)

TRISTAN AND ISOLDE, still "lapped in a lazy luxury of love," vow that they would rather brave death and darkness than endure separation; so after some further elaboration of this last theme we come to the crowning *motivo* of the drama, which in this simple and melodious phrase conducted through a number of keys —

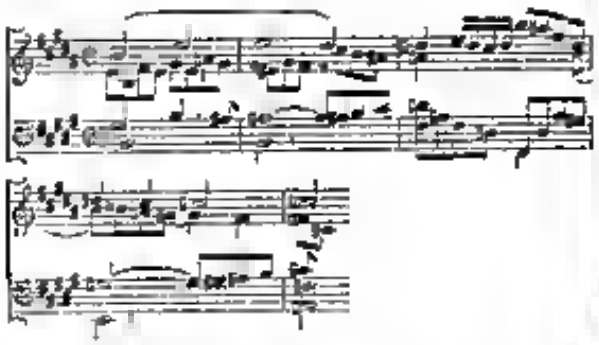


But before long Brangäne in again heard warning the lovers of their danger, and they again declare—intoxicated with love—that they will defy danger and daylight. Then, in a burst of exultation, they exclaim together—

Eternal night!
Tender night!
Bright and blissful
Lovers' night!
When to thee taken,
blest by thy might
whoe'er would awaken,
and feel no heart affright!"

To which words we have, of course No. 17 as forcibly presented as possible, and made still more melodious by the dimensions of the voice parts, which produce shocking false relations. Shortly, however, we are led back to

No. 10, of which the first half has now a new phrase added to it —

(No. 11.)

and becomes a gushing flood of melody, while the singers ejaculate the most ardent expressions of love imaginable. Then appears a phrase founded on the first bar of No. 14, the latter half of which is worked up in a *crescendo* the figure rising higher and higher while the bass sinks, producing wonderful richness of harmony, and the whole making you wonder what the climax can be. At last it comes—a terrific crash. A shriek from Brangäne and Kurwenal rushes in with drawn sword exclaiming, "Save thyself Tristan!" When the danger is told us by the reappearance of the hunting subject, No. 15. In come Mark, Melot and hunting train, and stand petrified at the sight of Tristan, who confronts them calmly, spreading out his cloak to hide Isolde from vulgar gaze. Faint and strangely discordant sounds the once tender theme, No. 20, like an echo of departed joy (compare here with the end of the *Lohengrin* love-scene), and Tristan murmurs to himself—

"The dreary day!
It's last now comes!"

and the day dawns slowly, while all parties stand mutely gazing. Melot advances and shows the king with ill concealed triumph that he has proved his accusations against the favourite. Then the noble king (rather different to the King Mark of the "Mort d'Arthur" and that of Sir Tristram, who was a most cowardly ruffian) pours out a flood of very touching reproaches to the hero he loved better than a son.

"Where now has truth fled
if Tristan can betray!
Where now are faith
and friendship flown
when from the friend I faith—
my Tristan—they are gone!

And then, in a beautiful and expressive but lengthy solo, he recalls all the history of how Tristan himself insisted on fetching the bride for Mark. What it for him—the stainless knight—to do both king and uncle this foul wrong? He implores him to vindicate himself, and explain the cause of the present scene. While Tristan, deeply moved, hesitates what to say the music of the prelude begins—for *that* is the cause of the trouble unknown to them all.

Says Tristan—

"O monarch,
I may not tell thee truly
What thou dost ask
must ever be unanswered!"

and turning solemnly to the cowering Isolde he goes on, while the music melts into the ever-charming No. 19, and its weird companion theme—

"Where Tristan now is going,
will there, Isolde, follow?
The land most dreary
of endless night has no gleam
In the dark
abode of night
from whence I first
was brought to light.

"This land whom night doth reign
where Tristan once hath lain,
now thither I fain he
thy faithful guide to be
Sweet Isolde
now declare
if she will meet him there."

The solemn sweetness of the music here is most beautiful. At the mention of the land of night there is a slight reminiscence of the slow movement of the love scene. The remainder of this act is best told in the dramatist's own words—

"*Is.* When for a foreign land
my fair maid drew me forth,
the slave not adoring
forced was Isolde to follow.
Thy kingdom now art showeth
to which we both are going,
Why should I fly that land
by which the world is known all
For Tristan's home and home
Isolde will make her own.
The road by which
we ought to go,
I pray that quickly show
(*Tristan sleeps down slowly, and lays his head forehead. Melot stands furiously up.*)

Mel. Thou villain, ha!
Avenge thee, monarch
Will thou suffer this again?
(*Tristan draws his sword, and turns sternly round.*)

Tris. Who'll be well on his life against mine!
(*Looking at Melot.*) Thou was my friend
he told me thou loved me dearly!

Thy love, foolish
led him to this,
and jealous, thy friend played me false
to King Mark whom I betrayed.
Guard thee, Melot!

(*He rushes on* MELOT *as they engage* TRISTAN *drops his guard, and instantly falls wounded in the arms of* KURWENAL. ISOLDE *faints over his body.* MARK *holds* MELOT *back. The curtain falls quickly.*)"

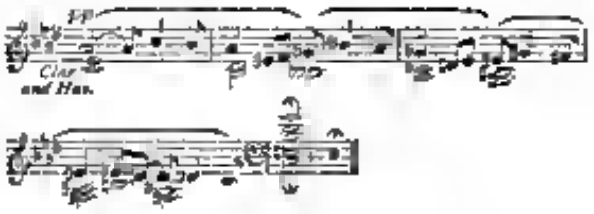
ACT III.

It has been very justly remarked with regard to Wagner's earlier works that each character is vividly painted in the music. It is true then ever in *Tristan und Isolde* where the persons are few and interesting. The hero—noble, dignified and knightly but rather sombre; Isolde, a true woman, by turns fierce, imperious, tender, and trembling—ready for any violent deed in her moments of passion, yet fainting at the sight of blood; the timid and loving Brangäne, the rough but faithful Kurwenal, the noble and kind hearted Mark; all these are illustrated as well by the music as the words. Why has this never been accomplished by any other composer? For I maintain that it has not, bring what instances to the contrary you will. The short prelude to the third act, wanting in all sorrow and suffering to some being of a dirge like and weirdly mournful character. It is made up of the following strange theme founded on No. 1 —

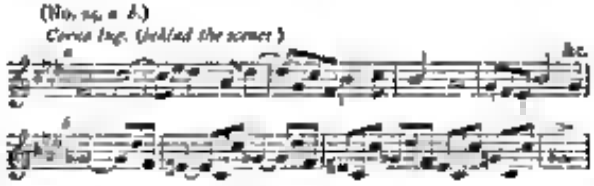
(No. 21.)

and a new subject of a wailing nature:—

(No. 23.)



All soon dies away with a curious ascending passage for the two violins, strangely harmonised, and at the rise of the curtain as in both the previous acts we hear only music behind the scenes. In the garden of Tristan's castle, on the rocky cliffs of Brittany, lies the wounded knight asleep and ill, on a couch under a linden tree. Kurwenal watches anxiously beside him, while a shepherd in the distance blows on his pipe a melancholy and discordant air. It is of considerable length, so I only quote the opening bars, and a phrase much used afterwards:—

(No. 24, a & b.)

As the pipe ceases, the orchestra takes up a portion of the theme, while the shepherd comes and looks over the wall to ask after Sir Tristan. Kurwenal, to the interval strains of the prelude, states his fears that his lord is dying. Then, to No. 23—

"Unless we find
the kind leech,
the only one to help."

Then he bids the shepherd look well seawards, and if a ship comes, to play a merry air. The shepherd after a fruitless survey, withdraws, and as the sound of his pipe fades in the distance, Tristan opens his eyes and murmurs faintly—

"The ancient ditty!
Why woke to that?"

Kurwenal, transported at hearing his voice once more, bursts into a torrent of emotional expressions while the music changes to the most jubilant strains. Now ensues a scene in which the characters stand out vividly in the music—Kurwenal overcome with joyful emotion, and Tristan painfully exerting himself to speak in detached words. He asks where he is, and how he came there. Kurwenal has hereon one theme of so undecided a rhythm that it is marked in two times:—

(No. 25.)

When Kurwenal mentions Tristan's long sojourn in Cornwall and his brilliant deeds there, we have a reminiscence of the scornful song about Morold's slaughter in the first act. Kurwenal with difficulty makes his lord understand how, after the fight with Morold, he bore him away to this, his ancestral home, where, he adds hopefully, he will now be quickly healed. Tristan still with difficulty articulating, replies—

"Think'st thou that?
I know 'tis not so
but this I cannot tell thee.
When I awoke
naked I was
but where I wandered
I can indeed not tell thee
the sun I could not see,
nor passage fair nor people
but what I saw
I can indeed not tell thee.
It was the land
in sin which I once came,
and which now I fare
the murky realm
of mere night
that one feeling
there possessing
blank and endless,
all oblivion!"

And thus he wanders on, recalling all his old troubles and longings, till at last, exclaiming—

"The light! how long it glows!
When will the house repose!"

he sinks back exhausted. I cannot attempt any detailed description of this or the succeeding soliloquies of Tristan, but they are full of wonderful combinations and new forms of old themes and in perfect studies.

Kurwenal now ventures to reveal the fact that he has sent to Isolde on the last chance of saving the sick man. When at last Tristan understands this he becomes wildly excited:—

(No. 26.)

and to this new theme he pours out an eloquent flood of grateful words, then, wandering again, persuades himself that he sees the ship coming now, and insists on Kurwenal looking for it. As the latter hesitates, the waiting sound of the shepherd's pipe is heard, and Tristan's shifting thoughts are transferred to this, which he connects with all the sad incidents of his life:—

"Why do I hear this now
this old pathetic ditty
with all the sighing sounds
I've even grieved
I heard it at once,
when as a boy
I heard my sire was banished.
Through morning's mist
still under stealing
when the sun
his mother's form was caught

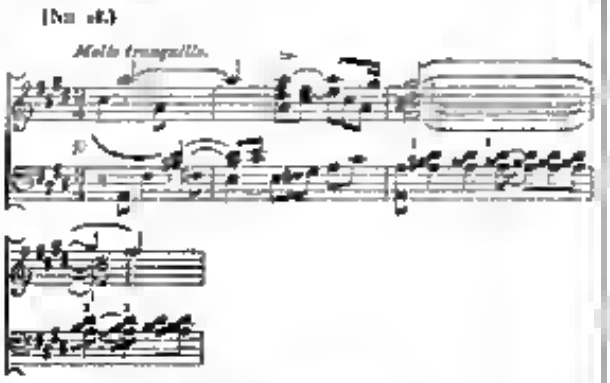
Bleeding in
the boat I lay
a poor and wounded
caught at my heart
softly stole
the strains of sadness,
as, drifting helpless, I arrayed
down to Ireland's maid."

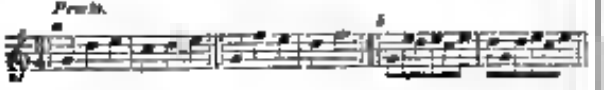
And through a long and strange soliloquy, full of the wildest and harshest discords, the shepherd's pipe is maintained through all the other themes. After many raving

maledictions on the potion, this theme suddenly appears at a supreme curse:—

(No. 17.)

and is repeated many times, occasionally combined with No. 1. Tristan now falls back senseless from his assertions; and Kurwenal lamentations, when he thinks him dead, are pitiful. But once more the wounded man revives, to a curious new phase of No. 1, spread out by hesitating chords in triplets. Then comes a lovely melody, founded on No. 19, of which each bar is here played four times. Presently we have the following version of it:—

[No. 18.)

Tristan is now dreaming that he sees Isolde smiling and beckoning to him. So vivid is the impression that he begins to get excited again. The time quickens, the melody of No. 18 appears in the bass, and the upper theme in No. 18 is taken up and worked, rising higher and higher to Tristan's agitation, until suddenly the shepherd is heard playing a quick phrase, thus:—

[No. 19.]

And Kurwenal, rushing to the wall, sees the ship approaching. Breathless is the interest here, the subject No. 29a being worked up vigorously by the orchestra, with occasionally the melody No. 18, inverted in the bass. The ship anchors in safety, and Isolde springs ashore. Kurwenal is quickly ordered to help her up the cliffs, and saying:—

"Thy treasure I'll bring!
Trust to my bravery
But thou, Tristan,
hold thee tranquilly here,"

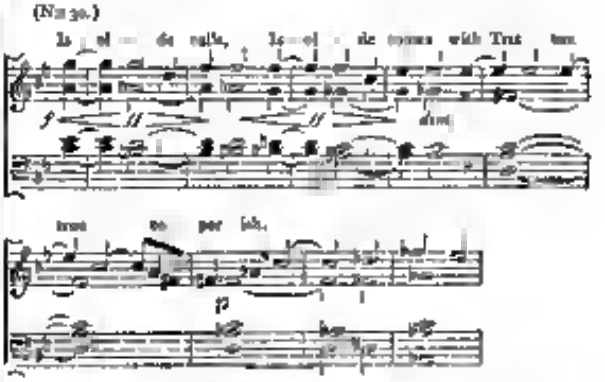
he rushes out. Tristan tosses on his couch in feverish anxiety, and a wild torrent of all the love-themes together sets in. We find amongst others No. 19 in ¾ time, and Nos. 4 and 18 in combination. At last, mad with excitement, he tears off his bandages in a transport of delirium, and staggers to his feet. Isolde's "signal" theme, No. 13 is heard, and her voice calls on Tristan, shrieking—

"The torch is extinct?
I come! I come!"

He totters forward and falls into her arms. But, ah! the "death" theme No. 6 crashes forth, and, as Tristan sinks to the ground, all melts into No. 1, which enters as in the potion scene, till at No. 2 it hesitates, and a slow arpeggio on the harp breaks it. In the midst of the loving No. 2 Tristan sighs out the word "Isolde" and dies, the theme dying too.

This portion, from where the ship is sighted to the death of Tristan, is perhaps the finest part of the drama. The excitement rises higher and higher up to the very last, and the consummate skill shown in the endless musical rush is unequalled in any other of the master's works. One cannot help being carried away by it.

Now Isolde utters a heart rending lament, in which there is one new theme, the last in the opera:—

(No. 30.)

After several repetitions of this, and some touching reminiscences of old love-themes she sinks senseless on her lover's body. To present an anti-climax, new and dramatic events are now hurriedly brought in. Another ship is in sight—King Mark in pursuit of Isolde. Kurwenal and the shepherd barricade the gate, whilst the crew of Isolde's ship is being overpowered outside. We have here a wild mixture of Kurwenal's and the shepherd's themes. The besiegers gain an entrance, madly flown on by Kurwenal, who kills Melot, and in reply to Mark's call of "Hold, madman!" exclaims—

"Here ravages Death!
That only, King,
is here to be holden
Wilt thou should'st warn them—come on!"

Then there are some vigorous repetitions of No. 30 as Mark advances, and calls in vain on Tristan. Kurwenal, crawling up to his feet desperately wounded, has a touching little speech, and dies, while Mark utters his grief for the death of his hero, mingled with reproaches at his renewed act of falseness. Brangäne, who is vainly endeavouring to restore Isolde, tells him that she has revealed the story of the love potion to the King, and that it was to make the lovers happy that they came—and found only death and horror.

Isolde is not dead, for to a drama of this epoch the hero requires a *drapa*, or death-song, and she must sing it. A few hints of No. 20 show she is returning to her senses, and then, unconscious of all around her, she sings not only Tristan's *drapa*, but her own, for with the last word her heart breaks, and her spirit flies to join his

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These lines are so wildly beautiful, that I offer my translation in fear and trembling:—

Is. Mild and softly
he is smiling
how his eyelids
sweetly open
See, oh comrades,
see you not?
How he beameth
ever brighter
steeped in starlight,
borne above?
See you not
how his heart
with love rent,
calmly happy
beats in his breast?
From his lips
in heavenly rest,
pure as breath
he softly sends.
Hearken—I divine
(hear and feel ye not)
It? I
alone am hearing
strains so holy
and redeeming?
Passion swelleth
all things telling.
Gently sounding,
from him sounding,
in me pushes
upward rushes
trumpet tone
that rent my spoken.
Brighter growing
o'er me flowing,
are these breezes
airy pulses?
Are they balmy
heat-waves billows?
How they rise,
and gleam and glisten?
Shall I breathe them?
Shall I taste?
Shall I sip them,—
dive within them,—
in my parting
breathing wan them?
In the breezes around,
in the harmony sound,
in the breath of the
scent floods be drowned,
and, sinking,
be drinking
in a kiss,
highest bliss!"

The music to this in the same way to the final part of the love-scene in the second act, with of course a *coda*, which is formed by the first phrase of No. 14 getting slower and slower, till with a last reference to No. 1 the curtain falls.

In spite of the length of this paper, I have given but a slight sketch of the materials of this mighty drama, and as for the manner in which they are used, no description can show that. But I hope that those who possess the opera will find enough here to guide them in a study of it for indeed small remarks would only confuse and weary others.

And now, how does *Tristan and Isolde* stand in the estimation of those who have heard it? The general public knows it, for there is not a single complete strain of melody in it; the singers cannot like it, for it imperils their vocal organs—may their very lives. And most musicians will reject it for it soars aloft from all law and precedent in its reckless defiance of harmonic rules, and as a work is without a prototype. These are to them unpardonable faults. But to those who have a heart for tragedy in its truest and highest form (alas! the muse seems now on her death bed) this work will seem a thing to bow before and revere as a masterpiece of poetry, drama, and music.

From the bottom of my heart I am convinced that only a future and more liberally minded generation will do it true justice, and that if any human production can be "not for an age, but for all time," such a production is *Tristan und Isolde*.

ITALIAN OPERA SEASON

THE season of opera in Italian commenced at Covent Garden on April 8th with a performance of Meyerbeer's opera *Le Prophète*. As far as the spectacle was concerned, nothing was left undone to make the opera worthy of the house and of the composer. The scenery was magnificent, the dresses picturesque, and the ballet all that could be wished for, even by those who consider such a matter an important item in the performance. In other respects there was room that might have been improved; in fact, the representations of the several characters was by no means what ought to be expected at a house like Covent Garden. Not one of the singers was beyond mediocrity. It is true that each entrusted with a part made the best attempt possible to justify the honour conferred, but it was a series of poor attempts throughout. Madame Scalchi, who was cast for Fides, neither looked the part nor sang the music satisfactorily, for although an apology was made for her, to the effect that she was not well, but had consented to appear rather than that the opera should be changed, the apology was scarcely needed, as she appeared to possess a normal condition of voice, which, it must be admitted, is highly satisfactory. There are few singers now before the public with a voice of such superb quality, and there are also, fortunately, few who have neglected the opportunity to increase, by the aid of art, the natural gifts possessed. Madame Scalchi, through all the years she has been on the stage, has not yet learned to sing a scale, and, as no sign of improvement in her vocalisation is apparent, it may be as well to abandon all hope of improvement to come. As John of Leyden, Signor Gayarré looked the part to perfection, he must be also credited with having exercised a considerable amount of energy in his endeavour to act the part in a fitting style. His method of singing having been formed upon a basis which includes the excessive employment of a tremulous vibrato, was not good nor in any degree pleasing, for it is difficult for the hearer to detect whether he attempts to sing in tune, or prefers attacking the note required a little above or below the pitch, as suits his fancy. His acting also wants that impassioned fervour which is necessary to ordain that his meaning influence over the minds of the people as a false prophet can be accounted for. In short, however anxious we may be to welcome a modern successor of the Mario of days gone by, or a worthy companion to the Tamberlik of the present, in the same part we must perforce confess that Signor Gayarré is altogether disappointing. The part of Bertha, much reduced from its original proportions in the version here given, was taken by Mlle. Simonschi with more good intention than refinement, and the other parts, represented by Signori Capponi, Carbone, Sabater, and Rayner, might possibly have been better filled by better men.

Signor Vianesi conducted this and all the works as yet produced at this house. On April 10th Flotow's *Martha* was given, with Mlle. Zaré Thalberg, Mlle. Belocca, Signor Graziani, Signor Ciampi, and Signor Nouvelli, in the chief parts. The last named only was new to the

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theatre, and by his voice, his singing, and his acting earned a hearty welcome. He is yet young, his age being only twenty-four, and he has time to mend the faults of vocalisation which now show themselves in the vicious *vibrato*. Otherwise he sings well, phrases capitally, and acts with more than an ordinary amount of passion and fervour expected in so young an artist. His future career will be observed and traced with interest.

On Saturday April 26th, Easter eve, *La Favorita* was the opera given, with Signor Gayarré as Fernando, Signor Graziani as the King, Signor Silvestri as Baldassare the Priest, and Mlle. Pasqua as Leonora. The two last-named were new-comers, and achieved a considerable degree of success. Signor Silvestri is a thoroughly earnest artist, who uses his voice in a legitimate manner, and as he exhibits also a great amount of dramatic ability in acting and in declamation, his appearance was most successful. Like his fellow artist, M. Vidal, who appeared as Marcel in the *Huguenots* on the Tuesday following, Signor Silvestri has a voice which belongs to the *basso cantante* order, and as the two parts in which they appeared are written for a *basso profondo* it is needless to say that all the effect which the composers designed to each work was not obtained by either. In the *Huguenots* there was also a new *soprano leggiera* in the person of Mlle. Sinico, who appeared as Marguerite de Valois, a part in which the chief qualification exists in the singing, as it affords little or no scope for acting. Mdlle. Sinico sang admirably, and in her execution and tuneful phrasing strengthened the good opinion formed of her powers upon the occasion of her first appearance in England at a former Philharmonic concert—an event which was duly chronicled in the MONTHLY MUSICAL RECORD of August last. Madame Cepeda, a dramatic singer of no ordinary rank, was the Valentine, winning bright honours by her artistic and elegant singing throughout, especially in the duet in the second act with Marcel. Signori Cotogni, Ciampoli, Fillr, and others, did their best in the lesser parts; the orchestra was good—special mention must be made of the finished performance of the solo for tenor viola, substituted for the unfortunately obsolete "viola d'amore," by Mr. Barrett. The minor details of groupings, and the ballet, were also good, and only one misfortune marred the excellence of the scenic effect, namely, the enforced extinction of the light behind the moon in the view of the Pré aux Clercs, because the transparent medium had somehow or other become torn, thereby showing undesignedly more fissures in that luminary than are known actually to exist.

Another of Meyerbeer's operas, *Roberto il Diavolo*, was performed on the 17th, making the third since the opening of the house for the season, some ten days before, thus exhibiting the resources of the house in their most favourable light. For the business of placing these same works as *Le Prophète*, *The Huguenots*, and *Roberto* upon the stage in the style in which it is the custom at Covent Garden to do, implies a vast amount of labour and attention to the smaller details which help so largely towards a satisfactory result even when the question of the music and the chief performers is entirely omitted. Here the advantage of a large and competent company is manifest, for if the establishment consisted of a few artists only, the *répertoire* would of necessity be limited to a very few works, and those only which were within the scope of the abilities of the body. The cast of *Roberto* was without question intended to be an admirable one, but one or two of the *dramatis personæ* have been seen to better advantage in other parts, yet it is only fair to say that they did their best according to their *métier*. Mlle. Mantilla sang in the place of Madame Cepeda, and though not presenting the appearance that might be expected in the young and unsophisticated Norman peasant girl, sang the music of the part of Alice in the best style, full of dramatic power and musical expression, such as is required for the full effect of the part. Mme. Smareschi as Isabella was a little overweighted, never-theless she gave a careful, if not a brilliant or very tuneful, reading of the music; Signor Corsi made an acceptable Raimbaldo, and Signor Vidal, for all that the lower notes of his voice were not sufficiently powerful or resonant, sang tunefully and with a due amount of well-directed purpose. The ballet in the third act descriptive of the resurrection of the nuns, was well done, Mlle. Reuters playing the part of the Abbess Elena with much grace.

The Roberto upon this occasion was Signor Sylva, a singer of some pretension and a fair volume of voice, but he, again sings after the *vibrato* fashion, and has been probably told, or fancies, that he possesses great powers of execution. He consequently takes several of his arias at a slower pace than needful, in order to show the public that he can neither make a shake or execute a *fioritura* passage decently. The band on this occasion—and there is plenty of work for the orchestra—was magnificent. The mysterious effect of the ruined abbey scene, in which the nuns are supposed to rise from their graves was perhaps somewhat spoiled of its effect because there was too much light upon the stage. There were also one or two other defects in the stage management which spoke of carelessness or inattention, but as a whole the spectacle was magnificent, and the beauty of the music and scoring made up for many deficiencies.

On the evening of the 29th Mlle. Turolla made her first appearance in England in Gounod's opera *Faust* with signal success. She was very nervous, but sang beautifully, not yet as a finished artist, but with so great a mental power as to lead to the hope that she may become one of the brightest ornaments of the lyric stage. This position she may attain, as she is still young—scarcely twenty years of age—and as she possesses, moreover, a fine dramatic power so rare among operatic singers. She was but indifferently supported by the other parts of the opera. Mme. Scalchi was the Siebel, Signor Cotogni the Valentine, and not the first who committed the error of returning to the stage to bow his thanks to the audience for having applauded him to a death scene. The manager should stop all such needless and inartistic disillusions. The Mephistopheles of Signor Vidal was too conventional to be wholly satisfactory, although it was better than any part in which he had previously appeared; and the Faust of M. Capoul was a most amusing exaggeration, which would have brought down the house had it been intended for a burlesque, but because it was designed to be serious became painful when it was not annoying. The novel effect of changing the scene when the reinvenescence of Faust takes place as the first act would doubtless gain in its impression if the scenery and furniture were made to resemble an interior of the fifteenth rather than of the nineteenth century. Repetitions of *Roberto*, *La Favorita*, and *Faust* have followed the performances above noted; and on the 26th Mlle. Heilbron is to make her reappearance in *La Traviata*, and Her Majesty's Theatre is to be opened with *Carmen*—each event being too late for notice this month.

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Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

April 9th 1879.

The nineteenth Concert du Chatelet was an interesting one. The programme consisted of Beethoven's overture *Coriolanus*, Guiltermann's concerto for violoncello, performed by M. E. Gillet; and fragments from Mendelssohn's music to *A Midsummer Night's Dream*—viz. (*a*) Allegro appassionato, (*b*) Nocturne, (*c*) Scherzo. The second part consisted of M. Felicien David's music to *Le Désert*, in which the soli were performed by Mlle. Roussel and MM. Moulérat and Villaret. This work formed also the second part of the twentieth concert, the first part of which consisted of Beethoven's symphony in A major, Boccherini's quaint minuet (for all the stringed instruments), and Mendelssohn's overture to *Ruy Blas*. On the 30th of March the *Faust* of Berlioz was given "for the twentieth and last time," and again in the supplementary concert (and under the same conditions) of April 6th. That this means a more appreciated the offence it is heard is an indisputable fact. It was superbly performed, and created the usual enthusiasm. The twenty-first Concert Populaire produced Haydn's symphony "Militaire;" the andante from Mendelssohn's *Lobgesang*; Beethoven's music to *Egmont*; Gounod's *Sérénade* for all the stringed instruments; a concerto for violoncello by Haydn, performed by M. Joseph Servais; a Prélude by Bach arranged for orchestra by Gounod, the violin solo of which was performed by M. Lamoen. The twenty-second programme consisted of Beethoven's Pastoral Symphony; an air from Mozart's *L'Enlèvement au Serail*, sung by Miss Emma Thursby, for the first time; a suite for orchestra by M. Saint Saëns; adagio from Haydn's 36th quartett, for all the stringed instruments; Theme varié by Pinsch, sung by Miss Emma Thursby; and Wagner's overture the "Vaisseau Fantôme." The twenty-third concert given yesterday produced part of Beethoven's second symphony; an air by Mozart, sung by Miss Emma Thursby; Prélude from *Tristan and Isolde* by Wagner; fourth concerto for the violin (the first time) by Madame C. De Grandval, performed by Mlle. Fayan; an air by Paladilhe by Gounod; variations by Ryelé, sung by Miss Emma Thursby, who has made a most remarkable success in Paris; and part of Mendelssohn's *Midsummer Night's Dream*. The concerts of the Conservatoire of yesterday and a week ago had the same programmes viz. part of a *Stabat Mater* by M. Bourgault Ducoudray; Beethoven's symphony in F; a symphony in C by Haydn; and the 98th Psalm by Mendelssohn. On Good Friday the usual "concert spirituel" consisted of Beethoven's Eroica Symphony and Mozart's symphony in G minor; an overture by Th. Dubois, and part of a requiem by Cherubini; also the celebrated chorus by Emile del Calvalière. At the "Cirque d'hiver" part of Beethoven's ninth symphony was given, part of Mozart's requiem and for the first time an oratorio *La Resurrection de Lazare* by M. Raoul Pugno (words by MM. Fenn and Grandmougin). At the Chatêlet, *Eve* by Massenet, was given, and the second part of *La Nativité* by M. Marechal. Amongst the many brilliant smaller concerts of the season may be noted that given on the 7th of April in the Salle Pleyel, Wolff and Cie, by Monsieur and Madame Leopold Damcke. It consisted for the most part of the compositions of the brothers Charles and Leopold Damcke, whose classic and artistic performances of their own productions contributed greatly to enhance their charm. These well known veterans in music are justly much appreciated and admired in Paris. A "Nocturne meditation" for violin solo, played by the two in unison was perhaps the most beautiful; but the Symphonie concertante in E major, for two violins, excited the usual enthusiasm. Also a trio for piano, violin, and violoncello (performed by MM. Bernard Ritter, L. Damcke, and C. Lebeau) was interesting, especially the scherzo and last movement. M. Bernard Ritter was, as usual, much applauded for his beautiful piano-playing. His solo pieces consisted of the serenade from Rossini's *Barbier* (transcribed by himself), the spinning song from Wagner's *Flying Dutchman*, and a Marche Hongroise, by Kowalski, which last was encored. M. Ch. Lebeau performed as violoncello solo a "Souvenir de Mignon," from Ambroise Thomas's opera *Mignon*. Mlle. Philippine Lévy and M. Vitton were the singers. M. G. Ritter played beautifully two solos by Lefébure Wely for "orgue à double expression," and M. Camille Périer contributed two comic solos, half recited, half sung, in the French style.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

Leipzig, *April*, 1879.

As Herr Reinecke's usual activity was shocked by the effects of no accident, the nineteenth Gewandhaus concert took place under the direction of Dr. Langer (music director of the university), who surmounted his difficult task with consummate skill. The programme consisted of Gade's "Erlkönig's Tochter," for chorus, soli, and orchestra, and Beethoven's Ninth Symphony. Great praise is due to the execution of the orchestral parts of the concert as well as to the renderings by the solo-singers, Herren O. Bruhl of Leipzig, and Carl Mayer of Cassel, and Fräulein Elizabeth Scharwenka and Auguste Holmschuld, of Berlin. Herr Carl Mayer more particularly distinguished himself as Olaf in "Erlkönig's Tochter." Not only is he by nature gifted with a fine and sympathetic voice, but he also possesses good musical intuition.

On the 10th of March the third chamber-music concert (of the third series) took place. In addition to the gentlemen who usually appear at these concerts we heard Herr Alfred Richter (of the Conservatoire). In concert with Herr Schradieck he played a violin sonata in A major, by his father, the celebrated Professor of counterpoint and fugue, and proved himself a pianist of exceedingly good qualities. Mendelssohn's E flat major quartet (Op. 44), which headed the programme, and Beethoven's last quartet, E minor (Op. 59), played by Herren Schradieck, Bolland, Thümer, and Schroeder, left little to be desired.

Rarely has a concert been awaited here with such interest as that given by Hans von Bülow on the 1st March, when he played Beethoven's last five sonatas, achieving an extraordinary and well-deserved success. His classical playing is so well known to our readers, that we need not further dilate upon it.

At the twentieth Gewandhaus concert which commenced with Beethoven's first overture to *Leonore*, we heard a novelty, namely, a concerto for seven wind instruments with string orchestra accompaniment by Heinrich von Herzogenberg and Brahms' Second Symphony. The first movement of the concerto is fresh in invention; unfortunately the following movements do not equal it. The instrumental effects are not happy, and in few instances is the treatment of the seven wind instruments "concertante." The better we become acquainted with Brahms' symphony the more it appears to increase in importance. Mme. Marie Wilt, who contributed the aria of Mignon, by Ambroise Thomas, "Die Allmacht," by Schubert, and "Hochtlied," by R. Franz, was unable to interest us in her singing.

At a performance given by the sacred choral society, "Psalterion," on the 23rd March, we made the acquaintance of a new choral work (lately published by Breitkopf and Hertel) by Herr S. Jadassohn. On account of its excellent qualities it ranks amongst the best choral music that has recently been produced here. For reasons well understood we cannot enter into further particulars of this work.

The concert for the benefit of the orchestra pension fund, brought forward two novelties—"Dramatic Overture," by Ries and "Arlesienne," by Bizet. These works being respectively by a German and French composer afforded a very interesting contrast. The German composer is superior to the French in profoundness of thought and depth of feeling while he does not equal him in invention and gracefulness. The chief charm of Ries' overture lies in the good and natural working out of the ideas and in effective instrumentation, whilst Bizet's prelude, scherzo, allegretto and carillon are distinguished by piquancy, grace, and excellent orchestral effects. Both novelties, as well as

Haydn's Oxford Symphony (which opened the concert), were capitally rendered. Herr Concertmeister Schradieck, Herr Schröder and Frl. Wilhelmine Gips (of Dortmund), the soloists of the evening gave excellent contributions. Herr Schradieck played the F sharp minor concerto by Ernst with great finish in *technique* and intelligence. Herr Schröder gave some solo works of his own with fine effect and good expression. Frl. Gips introduced herself to us in a concert aria by Mendelssohn and three songs, "Das Finden" by Fr. Schubert, "Mailied" by Reinecke and "Das Sandmännchen" by Brahms—as an excellent artist with good schooling. All three artists were well received, though the audience was unfortunately not a numerous one. Herr Kapellmeister Reinecke wielded the bâton for the first time since his accident, and was received with general acclamation.

At the theatre we became acquainted with a new opera by two Leipzig artists, namely, *Der Rattenfänger von Hameln* (the text (after the poem of the same name by J. Wolff) by Friedrich Hofmann and the music by Victor Nessler, choral director of the opera. Extraordinary success attended the work, of which five performances have already been given.

The last Gewandhaus concert was devoted to the memory of Ludwig van Beethoven, the programme consisting of the music to Goethe's "Egmont" and the C minor symphony. The execution of the orchestral parts as well as of the C minor symphony was in all respects excellent. Herr Jaffé (court actor of Dresden), recited the text with feeling and verve, whilst Clärchen's two songs were excellently interpreted by Fr. Schiotel (until now a pupil of the Conservatoire). An interesting work, the double string quartet by Spohr—which is almost entirely unknown to the present generation—was brought forward at the last chamber music concert. Being excellently played by Herren Schradieck, Bolland, Hualla, Lankan (violins), Thümer, Pfitzner (violas), Schröder and Pestai (violoncellos), it made a very favourable impression. All the movements are well worked and have a fine melodic flow. Softness and grace are, as usual, Spohr's chief characteristics. Moreover, the movements are short, so that the hearer does not remark the want of variety, which is always perceptible in his other works. The F major sonata, by Grieg (for piano and violin), played by him in concert with Herr Schradieck, seemed to us the best work of this author that we know. Beethoven's septet for string and wind instruments refreshed us by its clearness and richness of melody. The exponents were Herren Landgraf (violoncello), Gumpert (horn), Weissenborn (bassoon), and Schwab (double bass).

At a concert given by the "Riedel'sche Verein" Cherubini's "Requiem" in C minor was produced. We were unable to attend the concert, but have been assured by many who were present that it was an extremely good one.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *April 12th* 1879.

There is much to say about the last four weeks, and hereby is therefore the first necessity for my present letter. I begin with the musical private concerts. Of the alarmingly great number I choose only a few as being worth mentioning. These shall be where the piano was represented by the ladies Frau Tini Rosh, Frl. Johana von Seemann, and Professor Anton Door. The first named is an excellent pianist—a pupil, I think, of Liszt. Her playing is more suited to the greater style of works, while Frl. von Seemann excels in chamber music. The latter performed at her concert Brahms' quintet, Op. 34, the sonata in A flat, Op. 31, by Beethoven, and Schubert's Trio Op. 99, thus offering a solid programme and showing the great taste of the artist, who won, as last year, the sympathy of the audience. Herr Door had an orchestra at his disposition, and was happy, as always, in his bringing together interesting compositions. We heard Brahms' concerto Op. 15, a concerto in F sharp minor by Bronsart, and the scherzo from Litolff's Op. 102, the only variation was a cyclus of songs, 'Der wilde Jäger' by Goldmark. Bronsart was heard for the first time—a concerto, full of difficulties, particularly the last part, in the character of a tarantella, for which Herr Door, our bravoura pianist was the right man. No less difficult is Brahms' concerto, of which the first part develops a really gigantic grandeur. Beethoven's "Ninth" was here no doubt the model. I wonder that the work, perhaps the freshest in any case the most spontaneous, Brahms ever composed, is so seldom heard. Goldmark's cyclus was sung for the first time by Herr von Schultzer, a sympathetic singer with a somewhat veiled voice. The songs are melodious and show the fine artist of its composer. In Hellmesberger's fifth quartet soirée we heard Spohr's doppio quatuor E minor, Trio, Op. 99, by Schubert (Herr Grünfeld), and Beethoven's quartet Op. 130, quintet No. 1 by Spohr was led by Hellmesberger jun. Passing now to the great concerts, I mention first the Academischen Gesangverein (students of the University) who performed Engelsberg's "Italienisches Liederspiel" which again was heard with great pleasure, being a most charming composition—alternative songs of solos and choruses for male and female voices, with piano accompaniment. The words—a translation of some Italian national songs by Paul Heyse—are excellent. I warmly recommend this fine work to the English societies, who will be pleased by it. (The score is published by Bachholz and Diebel in Vienna.) The concert of the "Academischen Wagner Verein" was a historical one with Palestrina (Improperia) Anerio (Motett "O bone Jesu") Rameau (overture and chorus from the opera "Nais") pieces by Gluck, Mozart, Beethoven, Schubert, Peter Cornelius, Liszt and Wagner. The "Singakademie" brought out Mendelssohn's motett Op. 23 songs by Brahms, Volkmann, Herbert, and Schumann's "Spanisches Liederspiel." Without mentioning the Wiener Männergesangverein (one of the many dozens of societies for male voices), the "Singer-bund," "Arion," &c. (of the 'Sangverein" I take notice below), the reader will observe that there are two of voices in Vienna, belonging to the domain of instrumental music, the seventh and eighth Philharmonic concerts demand some notice. The programme of the seventh was as follows:—Suite I. by Emei, Anacreon overture, prélude and fugue for stringed instruments (originally for two pianos) by Mozart (Köchel's Cat. N. 546) and Mendelssohn's Reformation Symphony. Programme of the night:—*Manfred* overture, 4th act and ballet music of *Rosamunde*, the symphony C minor by Beethoven, and two songs with orchestra ("Mignon" and "Lorely") by Liszt, sung by Frau Pauline Lucca. The execution of all those works was worthy the fame of the orchestra under the command of Herr Hans Richter. Frau Lucca was admirable in her songs, which were favourably received. Two concerts with a large programme filled the Imperial opera. In the first one M. Saint-Saëns was the point of attraction. He conducted his "Marche héroique," which fulfilled all expected, and chimes as heroic music, and fragments of his opera *Samson and Dalila*, which were satisfactory as fragments, but did not excite a desire to hear the whole opera to which they belong. He also played the organ, making choice of a trifling piece (Liszt: "François d'Assise prêchant aux oiseaux"), and finally—showing himself in his every master in place pleyleg—with Beethoven's concerto C minor. The Philharmonic performed menuet and fugue from Beethoven's quartet Op. 59 No. 3 arranged for all the things. The execution was wonderful. Nevertheless, I would not recommend the idea of transporting chamber-music into an orchestra; the most classic pieces come to acquire a smack of virtuosity, and moreover, it robs the taste of the hearers. The rest of the programme I must leave as there is no room, and I have yet to speak of two important events. It was the second concert in the Hofopera that the crowded house waited anxiously for the first hearing of the young violin virtuoso, Maurice Dengremont, whose fame excited the greatest expectations. And the audience was not deceived, as little Dengremont had scarcely begun to play when he gave proof of a most genuine talent, which as virtuoso in every direction has already reached a high and stupendous degree of development. A beautiful tone, the purest intonation, a fabulous firmness in the most difficult execution, a never weakening self-command, are united here and make all forget that we have a boy of twelve to thirteen years. He performed Mendelssohn's concerto, the fantasia caprice by Vieuxtemps, and Souvenir d'Haydn by Léonard his master. The

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latter's variations on the Austrian hymn was the culmination of startling difficulties, which the young artist vanquished as if he would play with a ball, showing, besides, that he does not want the real feeling for melody. The audience was enraptured, and called for him again and again, the orchestra, with conductor Hans Richter in front, redoubling the excited applause. The same enthusiasm repeated itself when Dengremont performed on the two following evenings in the Theatre an der Wien; and there is no doubt that he will become a welcome attraction during the coming festivals on the occasion of the Emperor's silver wedding. When we look back, we find that fifty-seven years ago another genuine boy artist in our capital awoke the like astonishment. It was Liszt, who, at the age of eleven, gave his first concert in Vienna (1822, December 1) and now the day after Dengremont's first performance the boy of that far-away time, now a great man, stood again in the concert room conducting his Graner Festmesse. It was the extra concert of the Gesellschaft der Musikfreunde, who invited the famous master on that occasion. A most elegant audience filled the great hall, and received the composer with unanimous hearty applause. A great chorus and orchestra, with Hellmesberger on the first violin, surrounded Liszt; next to him the soloists Frau Bertha Kauser from Pest, Frau Gompertz-Bettelheim, Herren Walter, von Dignus, and Rokitansky from the opera. The great Mass was first heard in Vienna in 1858, Liszt conducting at the time, but the chorus and orchestra being much smaller, and the organ wanting, the impression could not be then so imposing. There is no doubt that the work itself speaks of the deepest feeling with which Liszt undertook his task. In the Gloria and Credo particularly the stream of music is most powerful, surpassing all the former impressions of the kind. It is the greatest work Liszt ever composed. The Graduale (violino solo with orchestra) was taken from the Krönungsmesse; as offertorio, No. 1, Part II., from the oratorio "Christus" was chosen (baritone solo with organ and chorus). The evening before Liszt played the piano in a soirée given by Count Andrassy arranged for the benefit of the inhabitants of Szegedin. A great sum of money was the result, and Liszt again, as so often, gave his talents to help those in trouble.

In the Hofoper Jenny Wachtel and Frau Schuch Proska, two welcome friends, performed in the *Hugenotten* and earned much applause. Frau Lucca was heard in Carmen, Mignon, Leonore (in *Troubadour*), Margarethe (*Faust*), and never failed to attract the audience by her real dramatic power.

Operas performed from March 12th to April 6th (the beginning of the Passion week):—*Carmen* (twice), *Goldene Kreuz* (twice with ballet) *Afrikanerin*, *Mignon* (twice), *Robert der Teufel* *Tell*, *Götterdämmerung* (three times) *Troubadour*, *Hamlet* *Lohengrin*, *Hussitische Krieg* (and ballet) *Almagen von Saba* *Zauberflöte*, *Faust*, *Freischütz*, *Wassertrager* (and ballet), *Hugenotten*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

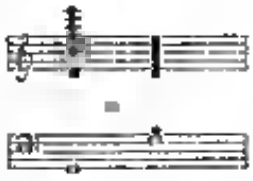
SIR,—I have already observed that the scientific treatment of music had been cramped through stereotyped notions about the common chord. Our views are steadily broadening, but we shall make little scientific advance until the frank acceptance of the three upper dissonances—namely the ninth eleventh and thirteenth on the dominant*—still but half acknowledged though many have coquetted with them. By their aid only can the three abnormal chords—the great sixth, the augmented sixth and fifth and the Neapolitan sixth, be analysed.

The times have been when the seventh on the dominant was treated, not as dissonance but as discord, needing preparation as well as resolution. That restriction has been long since got over. The flat seventh is now treated no longer as a mere addition, but as an essential note of the Triad leading to resolution as the Triad.† It might be well to term it "the appellative concord, a link of connection between the consonants and the dissonances proper."

The seventh has established itself; the ninths, major and minor are beginning to receive acknowledgment as essential notes; but the eleventh and thirteenth are still in a state of probation, outside the portal though knocking loudly for admittance.

You are, of course, entitled to ask "Why do we carry our series of dissonances no higher than the twenty-seventh given by the thirteenth part of the string? The number of sounding overtones is infinite; why not take in the twenty-ninth as well as the twenty seventh?"

The answer is of a strictly practical nature. It must be remembered that in music we are beset throughout by *questions of degree*. Seeing that the overtones become more and more dissonant as they rise we have to draw a line somewhere arbitrarily—*i.e.* by postulate. And we draw the line at the twenty-seventh because that is the most dissonant note that the ear will bear without preparation. The cause is easily shown. It is then, that after the twenty seventh (equivalent to the thirteenth) we lose the succession of thirds on a dominant root, and are met by a second. Take G for a dominant in the key of C, and count repetitions.



Up to E, the twenty seventh, all goes well. But the twenty-ninth would be F♯ † not nearly so, and intolerable.

As I began so do I continue, avoiding "fancy notes," marked by mere calculation and restricting myself to notes in actual use. But as I said before, these are more numerous than those marked upon the stave. I say moreover that chordal combinations are in frequent use which cannot be analysed without resort to the three dissonances in question.

Let us confine ourselves for the present to their employment in analysis of the three abnormal chords. The first of these is the great sixth and fifth on the fourth of the scale. D'Alembert's treatment of it by what he calls "la double emploi" is most ingenious, though very complicated. But he was cramped by restriction in the third and fifth, as at most the flat seventh. The chord of the great sixth is simply an inversion of a section of the chord of the eleventh, and is so resolved. Taken in C. G will be the root or prime.

Thus is accounted for the seemingly false progression of F♯ to G, instead of to E. For the G does not follow the F♯ *cadentially*, *i.e.* from a tonic to a dominant chord, *or vice versa* but merely by a change of position in the notes of one and the same chord. The same I maintain however different in appearance because based on the same root. The progression, usually considered to be a license is therefore strictly legitimate.

From this it also appears that in ♯ the fifth and not the sixth (as we read in some of the books) is the dissonant note.

(To be continued.)

* On my other lists these notes are discords, not dissonances. The distinction, too much neglected is essential. A discord is an alien note belonging to the chord and therefore *unnecessarily* prepared. In modern practice the dissonances—9, 11 and 13 in the dominant are taken freely if convenient, without preparation.

† The Triad is ♭, simple or inverted, in a *tonic* base. ♮ in a dominant base is not a Triad, properly so called; but a mutilated Triad.

† An unused note not to be confused with the F♯ we use, which is derived not from C dominant 7th a 5th from a dominant to G.

Reviews.

Four Mazurkas for Pianoforte Op. 47. By XAVER SCHARWENKA London: Augener & Co.

THOSE who believe that the fifty-two mazurkas written by Chopin exhausted the form and character of that class of work will find in the four mazurkas of Xaver Scharwenka a proof to the contrary. Nothing could be more fresh, piquant, dashing and spirited than these four compositions; and as the means by which these qualities are expressed are comparatively simple so at all events not difficult, no reason stands in the way of their possible popularity. There are few modern writers who can so happily or so freely express their thoughts on paper as the composer of these mazurkas, or furnish matter of more interesting and fascinating character than he. The student of form will find as much to admire in the construction and working of the themes as the lover of melody will enjoy in the exposition and treatment of some beautiful and original airs in each case; while those who are in search of effective pieces for the pianoforte, not too hard to play or too complicated to understand, will discover in these mazurkas much to their taste.

Each one though modelled after, and, it may be said, confined to, a particular form is entirely different from the other; a varied key, treatment, and as far as it is possible an altered rhythm, bring about this good effect. The first is in the key of B flat minor, with a second subject or trio in G flat given out in an effective manner in the inner part as it appears. The second opens with a subject accompanied by a chord of the minor ninth on D, and is in the key of G minor. This, again, is quite different in character to its predecessor, the alternations in *staccato* and *legato* notes of effective harmonies making the melody most piquant and striking. The trio in C major is very fresh and tuneful. In No. 3, in the key of B flat, a still further variety of rhythmical pulse lends a charm to the clear spontaneous flow of ideas which marks the whole of the pieces, but particularly this one. The trio in this, in the key of B flat minor, bears a most remarkable resemblance in character to those strange, weird old English melodies popular among the peasantry from a remote time. It cannot be said that it is absolutely like any one but in abundance of idea and expression, and its tender touching threads of sound. Into this minor key also the original melody is partly transposed, forming a most agreeable contrast, so that when the theme concludes in its original key its brightness is augmented in consequence.

The fourth and last, though not the most elaborate nor yet the most simple, will be probably considered by many as the most scholastic and not the least effective for the pianoforte. It has a first and second subject daily set out in regular wise, and in the trio in E major the rhythm of the first subject is imitated without any individuality of the new subject being lost or sacrificed. Moreover, the pianoforte part is exceedingly simple and very effective, and thus no less than any one of the others—perhaps more than them—suggests orchestral treatment or rather by its character shows how well it would submit to such a process, and be the better for the submission. As a whole, the mazurkas give additional evidence of the versatility and adaptability of the composer, and form a fresh jewel to adorn an artistic crown.

The Children's Haydn. Selected and Arranged from the Works of Haydn, by E. PAUER. London: Augener & Co.

IT is quite possible to find a large number of children of a larger growth" who will be glad to make acquaintance with the whole of the series of which the present handsomely printed volume forms a part. The Children's Handel and "Bach which have been already issued have met with a success only properly commensurate with their merits, and it is but natural that the venture should be followed by additions from the writings of the acknowledged great masters, all of which are intended to serve the same exalted purpose, namely the advancement of musical education, and the familiarising by easy processes, the minds of young students with the works of those noblest inventors in music. By young students may we not also include those whose minds are still young and ready to accord a welcome to all things that may serve to minister to a laudable curiosity? The plan laid down in these publications must be acknowledged to be one of sterling merit; of its utility there can be no question. The idea is good of collecting under one cover some forty of the most favourable examples of the writings of the several masters, exhibited in a character of beautiful and legible form, set out in an order which may be said to be progressive and instructive, and having as an additional claim to the last named quality a series of careful directions in the way of marked fingering, and unobtrusive but valuable directions, such as, for instance in the Bach volume, the dotted lines showing the coincident notes and passages in both hands. Moreover the smallness of the cost at which they are published tends to further one great end that of technical education and instruction in the most simple, and agreeable, and perhaps fascinating form. If is for their attractive and engaging character that the works will be eagerly welcomed by the older children before alluded to, who may regard them, as they may properly be regarded as an epitome in a handy shape of one of the phases of the genius of the several composers. In none is this better shown than in the volume now under notice, "The Children's Haydn." The knowledge of the master's style which can be acquired by means of the pieces herein included will be most valuable, in that when the opportunity presents itself to become acquainted with other works of a more exalted character or with the original forms of many of the pieces—for some of them have been reduced from the orchestral scores—the enjoyment of the pleasures arising from the beauty of the instrumental colouring must of necessity be augmented in a degree proportionate to the amount of knowledge previously gained. The thoroughly educational character of the little books may be further proved by the fact that a preface there is in each case an account of the life and works of the author. In the present this has been done with considerable fidelity and care, and in a lengthened manner as may be gathered when it is stated that the biography occupies some twenty-four pages not of superfluous verbiage, but a close collection of facts related in a simple and pleasant form such as would of its very nature commend itself to young minds. It is further adorned by a few gracefully-drawn and well-engraved woodcuts illustrating certain incidents spoken of in the text.

The music itself is well selected and comprises some thirty pieces in all, of which the following is a summary:—1. The Austrian Hymn; 2. Song "The Iris;" 3. Largo from the String Quartet in G No. 36; 4. Minuet from the Symphony in C minor No. 5; 5. Serenade from the String Quartet in F No. 74; 6. Spinner Song from "The Seasons;" 7. Song "Sollt'ich sollen Sang;" 8. Allegretto from the String Quartet in B No. 51; 9. Adagio from the Symphony in C No. 1; 10. Arietta con Variazioni in E flat; 11. Minuet from the Symphony in B No. 31; 12. Song "Die Landliest;" 13. Minuet from the String Quartet in E flat No. 4; 14. Aria from "The Seasons;" 15. Finale from the Symphony in B No. 61; 16. Andante from the Symphony in D No. 11; 17. Aria, "With verdure clad;" 18. Allegretto from the String Quartet in C No. 34; 19. Song "To the beloved;" 20. Finale from the Symphony in E flat No. 91; 21. Vivace from the Trio in C No. 18 of André's edition; 22. Allegro from "La Reine" Symphony; 23. Song "Die zu spate Ankunft;" 24. Presto from the Symphony in C No. 1. All these are for solo. There are also six duets; namely 1.—March in C; 2. Minuet from the Symphony in E flat No. 2; 3. Andantino Grazioso from the String Quartet in C No. 16; 4. Minuet from the String Quartet in B No. 17; 5. March in E flat; 6. Minuet from the "Emperor" Quartet in C. Here it will be seen that there is not only plenty but a variety; and if there is any truth in the proverb concerning the charm which follows the existence of a wide and contrasted selection, there in no case is it more likely to follow than in these admirable volumes—extracts from the works of the great masters, made for the use of young players—and especially so is almost certain to be in "The Children's Haydn."

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Three Diversions for the Pianoforte. Composed by Sir WILLIAM STERNDALE BENNETT. London: Ashdown & Parry.

EVERYTHING from the pen of so graceful and accomplished a writer as Sterndale Bennett is worthy to command attention. It is therefore with a special degree of satisfaction that we hail the publication of these three charming pieces. The first, Allegretto Scherzando in A, without being beset by difficulties, produces a delicious effect upon the ear; the second, an Andante cantabile in E, is thoroughly characteristic of the gentle mind of an earnest musician; and the third, an Allegro agitato in A minor, will, perhaps, for the fancy and delicacy displayed in its construction, probably be counted as the best of the set. They are, however, all good, so that there will be a considerable amount of difficulty in deciding the claim to preference, if any should arise. A word of praise must be specially offered to Mr. A. O'Leary for the able manner in which he has done his share of the work of reducing the form from the original duets to pianoforte solos, more especially as he has accomplished his task without losing any of the spirit of the original.

Chamber Music for Violin Solo, with Pianoforte Accompaniment. By HENRY HOLMES. London: Augener & Co.

WITH an increased knowledge of music has come increased skill in its performance. Not many years ago such a volume as the present would scarcely find purchasers among the lesser order of professional musicians, now it is likely to be eagerly sought after by amateurs as well as by professionals, who will delight in the conquest of such difficulties as may exist as regards the technical execution for the pleasure of being able to add some truly excellent music to the already existing repertoire available for the generality of ordinary occasions when music is made at home. But its usefulness is not likely to be confined to drawing room use, for there is merit enough in the arrangements to make them available for performance in the concert room. There is a growing desire to become acquainted with the treasures of the past in the musical legacies left us posterity by the "mighty masters of days gone by." The knowledge of some of the writers whose works Mr. Holmes has drawn upon was not very long since confined to their more names. It is the characteristic of musical enterprise, whether in the provider or the purchaser, to make intimate acquaintances of those whom heretofore were known only by name; therefore all undertakings of a nature like the present deserve and should receive, nay, more, should be able to command, encouragement.

It has been said that a well-printed book offers to itself a specially welcome introduction to the reader. Well-printed music, by a parity of reasoning, is more likely to be gladly received than the books; for whereas in the latter whole pages may be skipped or lightly read, however well it be printed, in music the better the type the more elegant and readable the appearance, the better it answers its aim and object; for every note should be played and none left out, and it is therefore an advantage to have such a print as shall not weary the eye, fatigue the mind, or give occasion for an excuse for omitting certain portions by reason of a cramped character or indistinct notation. There is nothing to complain of in this respect. As far as the artist's labour done by Mr. Holmes he deserves a full share of praise. He has chosen six pieces by Corelli, the father of modern violin playing, three by Handel, one by Bach, and two by Tartini, so that the collection, small as it is, comparatively offers a fair opportunity for learning what the old style of writing for the violin was before the days of Cramer, Pugnani, Spohr and Baillot. Mr. Holmes, himself an accomplished violinist, knows exactly what is best suited for effect upon the instrument; he also has shown his musician power in the careful and judicious arrangement from the old figured basses for the purpose of accompaniment upon the pianoforte, the whole of which part of the work he has done well. One thing deserves to be alluded to in that it shows the thoughtful manner in which he has approached his self-imposed task. In many of the arpeggios for the violin he has indicated in a line below the chords forming them, so that small excuse for playing wrong notes will stand good. On the whole, Mr. Holmes has compiled a very valuable selection, such as may be and probably will be, much sought after.

Six Pieces for the Organ. Composed by E. SILAS. London: Ashdown & Parry.

IT is not often that pieces of such sterling originality are issued from the press for the benefit of organ-players as these six pieces by E. Silas. They are respectively entitled:—1, Andante con troppo; 2, March; 3, Moderato; 4, Pastorale; 5, Meditation in a cathedral; and 6, Elegy.

There is not one that can be counted a weak piece; all are good, and all bear traces of the hand of a workman cunning in his craft who brings his whole soul and every energy to bear upon his labours. They are written—as music for the organ should be written—with a separate part for the pedals, and full directions as to the nature and character of the stops to be employed. There are many which can be said to possess insuperable difficulties for the tolerably advanced player; all are effective, and would prove a boon both to the solo performer and for ordinary purposes; and in the belief that they will be found useful, and tend to increase the reputation of the composer, we recommend them with every confidence.

Three Songs. By F. CORDER. London: Novello & Co.

THESE three songs, which are respectively entitled—1, Rosamond's Epitaph; 2, On the Water; and 3, Prayer—are written in an earnest but somewhat imperfectly regulated spirit. There is an evident yearning after originality in the music not altogether attained but displaying sufficient ability on the part of the young composer which in time will obtain him attention. In his choice of words he cannot be said to be wholly happy, the sentiment conveyed having probably been taken as of greater importance than the actual words by which that sentiment was expressed. This gives the songs the air of being pianoforte pieces with words. It is true that the composer has ingeniously bridged over, by the arrangement of his music, such a clumsy line as in the first song as "Riddled flushed, and all dirt dead;" but in the other songs his ingenuity has either failed him or been kept out of consideration. For, with the best intention in the world towards the songs, we cannot agree to the propriety of giving four quavers each in a bar of three crotchets to such words as 'streams,' 'moon,' 'though' the first syllables of 'silver,' 'flowing' 'traces' and 'waters,' as in the second song On the Water, more especially when the accompaniment is chromatic and in contrary motion. The third song 'Prayer,' is the best of the set. The words of the two last have been translated from the German by the composer himself with some degree of skill.

When the Lord turned again. Psalm 126, for four voices and organ. Composed by R. HARVEY LOHR. London: Stanley Lucas, Weber & Co.

WRITTEN as an exercise this anthem gained the Lucas silver medal in 1878. It is neatly constructed, and the several parts are vocal. The contrasted movements are designed to augment the effect, and to a certain extent they do so, but one looks in vain for anything like the spark of original fire either in the ideas or in the treatment. The fugal subjects are trite and familiar, the sequence of chords such as have been frequently pressed into service before, and the music will be equally valuable for point of expression if fitted to any other words than those at present associated with the music, for there is no individuality to mark the fact that a severance of the two would be any detriment to either.

A Dictionary of Music and Musicians. Edited by GEORGE GROVE, LL.D. London: Macmillan and Co.

A FURTHER step towards completion has been attained by the publication of the sixth part which finishes the first volume and the proposed half of the work. The words are carried on

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as far as "Impromptu," and include all the words that were thought proper to be inserted between the biography of Joseph Gungl and the word alluded to above. A long and interesting biography of Handel (by the author of "Harmony" and "Harper and chord," and above all the admirable biography of Haydn make the number remarkable and add considerably to the likelihood of the value of the whole. There are also well written and exhaustive articles on other subjects such as "Horn," "Hymn tune" and "Imitation," which will be read with pleasure and profit.

It is of course not clear from errors, but many of them will be corrected or amended at the conclusion of the volume as they are so obvious that they cannot have escaped observation. Of those which are not likely to be altered we may suggest *vere* "Hubbs," that the song referred to as "When Delia sings" not "sleeps." The name of Heinrich Dufman (the composer of *Friggof's Return* and other works, is omitted and, *sub voce* "Hymn tune" it may be asked why the quoted portion of Miss Catley's hornpipe as danced at Sadler's Wells has been transposed into A? It may also be asked why the writer spells the word "chant" en "chaunt"? It is neither etymologically correct, nor does it correspond with the articles in the work by other writers. The flippant imperfections and imperiority assumed by the writers of some of the biographical articles will be deplored as appearing in a book of this sort in which facts are preferable to opinions. This we have pointed out before with regret. It was pity to observe the like ungenerous spirit in more than one of the notices of musicians in the present part and the regret is the more keen as it is probably too late for the editor to exercise his good judgment in preventing the recurrence of like blemishes in a generally trustworthy work.

MINOR MUSICAL PUBLICATIONS.

Alpen Rose. Morceau pour le Piano, par A. Terschek. (Augener & Co.) Last month we had the pleasure of calling attention to one of the many compositions of Herr Terschak and now we again take occasion to speak of a new little piece for piano, his work also. It would be a task of much gratification to analyse this "Alpen Rose" bar by bar were it necessary, but such an operation were best reserved for larger works and not for *morceaux*. It will serve all needful purposes to say that it is skilfully written (roughly melodious, effectively harmonised) and very simple. With such a character the "Alpen Rose" can brave the temperature of a northern climate, and in its transplanted position flourish and prosper.—*Albumblatt*. Pianoforte Solo. By Scotson Clark. (Augener & Co.) An unpretending little trifle in which the ingenious use of a simple theme cannot fail to strike the hearer and interest the player.—*Fifteen Marches* for the Organ. By Scotson Clark. (Augener & Co.) These marches have been also most ably adapted to the organ by the composer a special pedal part being printed on a third line. A series of clear directions, in the form of a short preface, explain the technical use of the stops and so forth to be used all of which will secure a wide field of patronage for a work which is almost unique in its character certainly so in its usefulness.—*Etudes Chantantes*. By Maurice Lee. (Augener & Co.) Simple little melodies, easily arranged and adapted for small capacities, these Etudes Chantantes will find many admirers, especially among children who having a little skill in music will be gratified in finding that they can play these pieces almost at first sight and referendy will support the pretensions of the author of a somewhat new pleasure. There are two books each containing six pieces, the titles of which are in some sort a key to their character. Thus they are called in the first book—1 Confidence; 2, Prière; 3, La Chasse; 4, L'Esperance; 5, Inquiétude; 6 Cascatelles. In the second book.—1 Sérénité; 2, L'Attente; 3, Le Papillon; 4, Désolation; 5, Le Retour; 6 Toccatina. They are all very prettily written; and if they may lay no great or strong claim to originality are yet likely to suit the purposes of those who have not sufficient experience to crave for originality only and are content with that which is pretty, effective and easy.—*Favourite Study* by A. Schmitt. Arranged for small hands by Maurice Lee. (Augener & Co.) This little piece arranged for small hands with small ability, forms a capital addition to the stock of pieces designed for the like object—the furtherance of the progress of young players after an interesting method.—*The First Sight Singing Exercises* designed for Private Use or in Classes, and adapted to a Moderate Compass of Voice. By Theo. Goebels. (Hirschfeld & Romer.) Both the character and object of the work are sufficiently set forth in the title which is a perfect epitome of the contents of the book. It is enough to say that the exercises fully bear out their intended design, and may be safely used by all who desire to have a manual of usefulness and perspicuity.—*A Selection of New Psalm Tunes and Chants* in various Metres, by J. A. Cuttriss. (Simpson & Co.) This little book printed in the Tonic Sol fa notation, contains a series of tunes and chants, whose chief merit is their simplicity, alike in melody as in harmony; and as they were avowedly designed to this end it must be admitted that they have fulfilled the condition of their existence.—*Andante and Variations* for two Pianofortes. By R. Schumann. Op. 46. (Augener & Co.) A more beautifully engraved, clear and legible edition of this favourite composition of an admired author could scarcely be found. It has had the advantage of careful revision and therefore may be considered as accurate as it is elegant in its form. There is no need to dilate upon the excellences and advantages of the composition in this place as its merits are happily widely and lovingly known but it is a genuine pleasure to be able to recommend to the admirers of Schumann this new and most acceptable edition of one of their favourite works.—*The Wreck of the Argosy*. Cantata. By W. H. Birch. (London: Curwen & Sons.) Sailors, wreckers, hapless lovers, hairbreadth escapes, manifold pleasures and perils, dangers, difficulties, the ultimate triumph of villany and virtue, and the ultimate setting to rights of all that should be set right, have formed the theme of many a story, tale, and drama. It has been reserved for Mr. Birch to express these notions in the shape of a cantata in which solos, duets, choruses, and instrumental symphonies go a no small aid in helping on the interest and the design. That he has been successful in combining a series of effective pieces into a genial whole there cannot be a single question. Whether he has been thoroughly original or not is another matter about which as his intentions is good we shall not stop in place before our readers. It will fulfil all needful if we say that all those in search of a work which, having no great difficulties, pleasing in the rehearsal, and probably giving no small amount of satisfaction in the performance, will find in it a considerable measure of the qualities they are in quest of.—*Musiker-Kalender* für das Jahr 1879. Unter Redaktion von Hermann Kretzschmar, herausgegeben. (Leipzig: C. Fernau.) In this very useful little book there is not only a space for *memoranda* on each day in the week each being headed by the statement of the birth or death of some one or other great name in music, but there is also a list of the music schools in Germany the names of the several Professors, and other matters of interest and utility, the like of which is not to be found in any similar work in English, for the reason that such a thing does not exist. Prefixed to the book, which is small enough to be carried in the pocket is a capitally written memoir of Julius Stockhausen and a well-engraved portrait of the subject of the notice.—*Critique on The Church Hymnal*. By Richard Pryor. (Dublin: Hodges, Foster and Figgis.) Mr. Pryor, in his "Critique," points out what he holds to be a series of faults in the Hymnal recently issued in Ireland by the Irish Church Synod, a work concerning which it is difficult to form a true estimate of by the remarks made by the author of this present little work. The Hymnal has been edited as may be inferred from the pamphlet, by Sir Robert Stewart, the accomplished Professor of music in the University of Dublin, and, according to Mr. Pryor, he has allowed certain forbiddee expressions in harmony "to adorn the book, the remedies for which have been suggested by Mr. Pryor himself in a series of music pages added to the pamphlet, upon the merits of which it is scarcely worth while to enter not having all the evidence to judge by. There are some chants, lyrics &c., also inserted as specimens of Mr. Pryor's style of composition, which, being separate and distinct may be spoken of. These are not bad, but are in no respect remarkable or out of the common run of things. The treatment of the subject is not altogether a commendable one,

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though a certain amount of justification in taking up the matter on public grounds may be pleaded as an inducement to call attention to the supposed errors of authorised teachers. It is not encouraging to do good that evil may follow, nor is it always proper to do evil that good may come.—*The Swallows* (Die Schwalben) Song By KATE OGLESTON (Augener & Co.) A pretty gracefully written song, with an agreeable part for the voice, and a thoughtful accompaniment for the pianoforte. The music is much in the manner of Mendelssohn, but is not absolutely like anything written by him. The words are somewhat weak as compared with the original German, which is printed in parallel columns with the English translation.—"*Something seems to tell you.*" Song By EATON FANING. (Stanley Lucas, Weber & Co.) A most excellently and as Izaak Walton would say a "darnify devised ditty," charming music to words of feeble power though of pleasing import.—*Two Ditties* Words by Shakespeare and Sir Walter Scott. Music by OTTO PFEIFFER. (Stanley Lucas, Weber & Co.) The words of these two ditties are, "It was a lover and his lass" and "County Guy." Of the many settings of these words, these are probably the newest, and it may be added not the best.—*Which is Life's Happiest Season?* Song By J. L. HATTON. (Augener & Co.) A truly beautiful song in which the moral derived from the teaching of the seasons is most happily expressed in verse and no less happily enforced in music, each verse being varied, and leading to a fine climax, conveyed by means of a few solid church like chords to a quasi recitative with the words —

> "But now in the year's declining
> When leaves drop from the bough,
> Through the branches stars are shining,
> I know them not yet now."

Concerts.

CRYSTAL PALACE CONCERTS.

In variety really is charming. The concert of March 29th, having fulfilled the conditions, must have achieved the result. Moreover the charm must have been intensified by the return of the select on for no greater contrasts in character could possibly have been offered in a quasi-classical concert than that which the items brought forward. The first in importance was Schubert's Mass in E flat, the finest perhaps of the six works of the kind left by the composer, but nevertheless one which shows most forcibly that sacred music was not his *métier*. It was written in 1828, a few months before he died, and may therefore be taken as a specimen of his most advanced thoughts on the subject of religious music. That it possesses great beauties none will be so foolish as to question, but that it fulfils all the conditions required in sacred music few will be prepared to admit without reserve. It is by its nature of character more suited for the concert room than for the church, and was therefore not out of place in a Crystal Palace programme. That it has not been produced there before is a matter for surprise among those who have watched the course of musical events at the Palace for some years past. The interest so mostly excited in all works by Schubert although spreading itself a remote places must have have subsided, for it can hardly be thought that a work so well calculated to win popularity as the Mass is should not have been known to exist more especially as it was from the hand of one whom the audiences have been led to admire by the frequent production of other compositions and the great praise lavished upon the composer in time gone by.

All that can be said in praise of the performance would not be too much for the choir better than upon any former occasion, sang not only tunefully but with a considerable amount of expression, and the solos, though occasionally weak were on the whole, carefully sung by Miss Anna Williams, Mrs. Hutchinson-Bolingbroke, Messrs. Shakespeare, Hollins, and Pope while the orchestral accompaniments being up to the customary standard of excellence looked for in the Crystal Palace band helped in no small degree to the enjoyment of the work. It would have been enough to have this alone in the programme, but the instrumental preludes to the first and second parts of Sullivan's oratorio "The Light of the World," and the "Invocation to Vesta" from Gounod's *Polyeucte* were also included, thereby making the variety which doubtless brought the proverbial consequence. To Mr. Manns, as conductor, the highest credit must be given for having presented in the worthiest and most acceptable manner the works and their several portions to the interested audience.

The symphony in F by Hermann Goetz, has been twice performed at the concerts given by Madame Viard Louis, and has therefore been subjected to a pretty general criticism of its merits. The conclusion arrived at is that the work is worthy of the attention of musicians as evidence of the powers of original thought in the composer, and a lasting regret that his early death has deprived the world of the opportunity of watching for and witnessing the further development of such promising powers. It has been now admitted as it were, into the circle of classical productions, and the subscribers and patrons of the Crystal Palace concerts and therefore reason to expect its performance on one of the Saturdays in the present season less as a matter of right than as a matter of interest. The directors have always shown themselves ready to minister to this laudable musical curiosity, and it was therefore with a considerable measure of satisfaction that it was observed that the work was announced for the concert of April the 5th. Under the careful and conscientious hand of Mr. Manns an intelligent and polished version might reasonably be expected, and those who were fortunate enough to be present on the occasion enjoyed a treat of no common sort, for the performance was as smooth and as polished as though the band had always been accustomed to interpret the music of this composer. The work itself is full of the marks of genius in every part. There are four movements arranged according to the usual sequence, excepting that the *scherzo* precedes, instead of following the *adagio*, and is called an *intermezzo*. The scoring is delicious, and not without novelty. In the *scherzo*, for example the melodies given to the horns with accompaniment for wood wind, has a delicate, piquant, and almost surprising effect. On this occasion it was on which upon the sympathies of the auditors as to provoke them to such applause that an *encore* could not be resisted by the conductor. Whether it was right to break the sequence by this yielding is a matter open to doubt. The *finale* full of dignity and exultation is one of the best movements in the work, and, although it was as much applauded as the *intermezzo* or *scherzo*, it was not repeated. Perhaps the repetition is reserved for another concert.

On the same day Miss Anna Mehlig played Chopin's concerto for pianoforte and orchestra, No. 1 in E, Op. 11. The pianoforte part, abounding in difficulties was most brilliantly played by her, and the scoring—interesting but not remarkable, for Chopin was not great in dealing with orchestral forces—was beautifully represented by the band. Mendelssohn's overture "Meeresstille und Glückliche Fahrt," Op. 27 was also heard on this occasion and the vocal music furnished by Miss Osgood and Mr. Santley calls for more than a passing notice. Mrs. Osgood sang four different versions, or settings of Goethe's words "Kennst du das Land," by Schubert, Schumann, Beethoven, and Liszt. Mr. F. H. Cowen accompanying. It must be admitted that much of the monotony which might be expected in such an endeavour was broken by the delicate and expressive singing, and although the attempt does not call for criticism as may need to make comparisons as to the merits of the several versions, it cannot but be wished that the list had been made complete by the addition of the version written by Mr. Ambroise Thomas for his opera *Hamlet*. Mr. Santley's two songs were Barnett's "Rock of Ages," and Sullivan's "I wish to tune my quivering lyre," neither very remarkable as compositions nor effective for the voice.

The concert of April 12th, falling at a time when so many of the "ordinary visitors were away" seeking fresh fields and pastures new" was consequently very poorly attended even the "artists' gallery," as it is called being almost deserted. It was probably in anticipation of a scanty attendance that only a limited attraction was offered in the way of novelty. But promises must be kept, however modestly made, and one or two of the works hinted at in the preliminary announcements as the productions of composers of acknowledged eminence and established reputation, were brought forward. On the strength of this the audience on this occasion was called to assess the value of some two or three new pieces of a minor character. The first, a "Festival Overture" by Herr Carl Reinecke, a truly admirable work commenced the concert. Contrary to usual no word of analysis or description was given, but the audience did not need prompting in order to appreciate the work at a high value, as the cordial applause given at the conclusion amply showed. The second new composition a Pastorale Religieuse written by Herr C. A. Krebs for the Christmas Eve service at the Court Catholic Chapel to Dresden, may be supposed to express the soft mysterious music of the universe round the cradle of its future king. In this only it is remarkable as showing that the supposed music of the universe" is confined to tonic and dominant harmonies, which is something to have learnt. The third new piece was a Concertino for violoncello and orchestra in A Op. 18, by Signor Piatti, who played the solo part in the most superb style imaginable, every note he produced even of the most delicate tone, having its full effect throughout the vast area of the concert room.

That this king of violoncello players was well received, as well for his performance in this as in his adaptation of the "Ave Maria," by Schubert, played later on, may be readily imagined. His "concertino," though not absolutely original, recalling as it does many reminiscences of Mendelssohn's violin concerto, is pleasingly written and highly melodious. The scoring is in good taste, and not by any means obtrusive. Beethoven's symphony No. 7 in A, very splendidly played, concluded the concert. Madame Lemmens-Sherrington sang Handel's "Angels ever bright and fair," with its very scanty accompaniments, and the equally dry scena, "He parts—I am anxious for him still," from Macfarren's *Lady of the Lake*, without making any extraordinary impression.

At the concert of the 19th Mme. Montigny Rémaury was to have been the pianist but for some unexplained cause she had not, as Mr Manns informed the audience "showed up." His seeing Herr Scharwenka among the visitors in the Palace had prevailed upon him to play in the stead of the lady, and a very fine performance of Beethoven's Concerto in E flat (Op. 73) rewarded the audience. Herr Scharwenka also played Chopin's fantasia in A minor (Op. 49) in a fashion quite his own, in which intelligence and mastery of effect secured the best artistic result, and won for the player an amount of applause as great as that which greeted him as he came to the platform a willing and competent substitute for a lady "who had not showed up." The symphony was Rubinstein's "Ocean," very finely played, and the overture to *Ulenella* by Gounod completed the instrumental portion of the concert. Madame Patey sang "Quando a te lieta" most tastefully and Mr Maas made a distinctly favourable impression by his expressive reading of Blenn's Prayer; but the duet in which both vocalists united their voices was in no respect worthy of their powers.

At the twenty-third Saturday Concert, on the 26th April, the programme included the Overture Scherzo and Finale (Op. 52) Schumann which was conducted by Mr Manns and the Dramatic Cantata, "Lord of the Isles," by Mr H Gadsby—a work which was recently noticed at these rooms. The *dramatis personæ* were thus represented—Edward Lorne, Miss Mary Davies; Isabel Bruce, Madame Cummings; Ronald (the Lord of the Isles) Mr Barton McGuckin; Alaster (Lord of Lorne), Mr Wilford Morgan; Robert Bruce, Mr Ludwig; and the Abbot, Mr Henry Pope. The choruses were sung by the Crystal Palace Choir with more than their usual precision and effect. The whole work was most cordially received, the composer being welcomed at the conclusion with an ovation.

MONDAY POPULAR CONCERTS.

The vocal music at the Monday Popular Concerts is usually more of a pretentious than a highly exalted character. The singers influenced doubtless by the desire to introduce as little that would be out of harmony with the general character of the instrumental music, fail to rummage long in out-of-the-way corners in seek for songs by writers whose fame like the greater part of their works, and been swallowed up in oblivion or else repeat time after time songs by so-called classical writers so that it is very rarely that a new singer comes provided with an absolutely new song unless it is one which has little claim to be admitted into classical companionship. Any attempt to strive out of the groove whether it be successful or not, so long as it is well intentioned deserves to be particularly noted. Thus, at the concert of March 21th the new "Serbische Liedersaal" a selection of Servian folk songs arranged by Herr Henschel as being something out of the usual order of things vocal attracted and deserved a considerable share of attention. There are some ten songs included in the arrangement, which is for voices with pianoforte accompaniment. The order in which they appear is as follows—1 for four voices, "Awkward for the Men," 2, for bass. "The Luckless Youth" 3 soprano and contralto. "The Nightingale" 4 tenor solo. "The Youth to his Mother" 5, four voices, "Beneath the Almond Tree," 6, soprano. "Deadly Sickness" 7 soprano and contralto. "Not a Tear" 8, contralto solo, "Sad Bride" 9, tenor and bass, "The Youth Enchanted," 10, four voices. "The Prisoned Nightingale." The third, eighth, and ninth numbers were *encored* and repeated and the whole was received with great applause—the vocalists, Miss Fraulein Müller, Redeker Mr Shakespeare and Herr Henschel, singing well throughout. The defect of the work is the want of connection in the several numbers, which gives rise on the occasion of the performance, to some amusement and a little bewilderment; but as there is considerable merit in the work, the lack of unity may readily be pardoned. The pianoforte part was played by Miss Janotha with all possible expression and power. The accomplished pianist also delighted her hearers by a most artistic performance of the Barcarolle in F sharp minor Op. 60, by Chopin, playing it in such wise as to convey new and pregnant meaning to the listener in every phrase. She also took part in Mozart's trio in E major her coadjutors being Messrs. Joachim and Piatti, by which means the most faultless rendering of the deliciously fresh and graceful music was obtained. Beethoven's Quintett, Op. 29, which also had a place in the programme, was no less artistically played by Messrs. Joachim, Ries, Straus, Zerbini, and Piatti.

On the 31st of March the quintet, for pianoforte, violin, viola, violoncello, and contrabass, by Hermann Goetz, was the chief item in the programme and being performed with a due attention and care by Messrs. Joachim, Zerbini, Piatti, Reynolds, and Miss Marie Krebs, was received no less heartily than the trio of the same composer had been at a former concert. As a composition the quintet is far more important than the two alluded to, and deserves to be included among the permanent works which are selected for frequent repetition here. Each of the four movements is shapely in form, and full of individuality, and the whole is exceedingly well-contrived and harmonious. The movements are more or less connected than one with the other, and appear as so many elaborated essays upon the main theme, treating the subject chosen as it were from a varied point of view. It was heard with attention, and received with acclamation. Now that the chamber compositions of Goetz have been considered worthy of hearing we may hope to have his quartet produced at these concerts, more especially as many experts consider it to be a better written work than either of the two already given. At all events it is gratifying to be able to note the addition of some new compositions to the *répertoire*. Perhaps in time we may hope to hear some of Scharwenka's works, perhaps played by the composer himself. Among them there is no doubt but that Miss Krebs would have found a more interesting work for the pianoforte than the arid and pointless sonata in C flat minor by Chopin, with its somewhat stilted "Marche Funèbre," and the droll rhapsodie in octaves which does duty for a *finale*. It is our duty to state that she played the work excellently and expressively, and was recalled giving as an answer to the recall an "Impromptu" by the same composer of a more satisfactory character. Beethoven's sonata in E flat Op. 22, No. 3 played by Herr Joachim and Miss Krebs in good style and the quartet in C major Op. 76, No. 3, by Haydn in which the hymn "God preserve the Emperor" occurs, was also included in the programme. The vocalist was Mlle Hahnenschild and she in singing songs by Handel and Schubert exhibited an excellent contralto voice, at present neither fully developed nor properly cultivated.

An extra concert given on April 2nd had for programme a selection of the posthumous compositions of Beethoven, namely the quartets in E flat (Op. 127) and C sharp minor (Op. 131). These were most skilfully given by Messrs. Joachim Ries, Straus and Piatti. The pianoforte sonata in E minor (Op. 90) was also introduced by Miss Janotha, who played it in a manner as free from fault and full of beautiful expression as it was possible to desire. When it is added that Herr Henschel sang three songs, also by Beethoven, a full idea of the character of the concert may be imagined, if not realised, by those who were not present.

The programme of the final concert of the season, on April 9th, was a particularly attractive one, and that its variety may be seen it is here given *in extenso*:—

PART I.

Quartett in C minor, Op. 59, No. 3, for two Violins, Viola, and Violoncello ... *Beethoven.*
MM Joachim, L. Ries, Straus, and Piatti.

Song ... "Oh rest" ... *Mozart*
Miss Marriott.

Ruins Pittoresques, for Pianoforte alone ... *Hummel*
Miss Agnes Zimmermann.

Air ... "Nasce al bosco" ... *Handel.*
Mr Santley.

Largo, for Violoncello ... *Boccherini*
Signor Piatti.

Theme Suisse, for Pianoforte alone ... *Mendelssohn.*
Mlle. Marie Krebs.

PART II.

Introduction and Polonaise Brillante, for Pianoforte and Violoncello ... *Chopin*
Mlle Marie Krebs and Signor Piatti.

Song ... "Lovely flowers" ... *Cusens.*
Miss Marriott.

Sonata "Il Trillo del Diavolo," for Violin, with Pianoforte Accompaniment ... *Tartini*
Herr Joachim.

Song ... "Maid of Athens," ... *Gounod.*
Mr Santley.

Hungarian Dances, Nos. 1, 3, and 7 ... *Brahms & Joachim*
Mlle. Janotha and Herr Joachim.

The hall was crowded to inconvenience by an audience anxious apparently to take the last opportunity of the season for hearing such a combination of artistic power. The performance was as brilliant as might be expected from the well-known accomplishments of the artists, and the applause from every part of the hall most enthusiastic. Space forbids us to speak in detail of the

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several items, for the task would be too tempting to dwell upon and linger over. We must therefore make a virtue of necessity and say no more except to congratulate the director upon a very successful season, and for his attention to the growing desire of the younger among his patrons to hear new works by new composers. May it be hoped that the result has been satisfactory enough to encourage him to still further efforts in the same direction for the future?

THE BACH CHOIR.

The first concert of the Bach Choir was given on April 3rd at St. James's Hall. The High Mass in B minor being performed. The description of the work already given in a former number of the Record obviated the necessity of making a distinct description of it now. It will therefore satisfy the whole need if an account of the performance is given. And of this it must be said that the deservedly high reputation which the choir has earned by its former efforts was not only maintained, but the care and attention to produce every delicate degree of light and shade won for them still greater consideration. The accuracy and precision with which every note of the difficult music was delivered showed most markedly that the choir, a choir composed of a body of painstaking musicians, who sing every note set down for them in the several parts as carefully and as justly as though each member of the body were entrusted with a solo, upon the correct delivery of which depended the successful reception of the work. No amount of individual excellence however would secure the unanimous reading necessary unless there was an intelligent head whose behests all were willing to obey for the general good. Mr. Otto Goldschmidt is such a one, and it was gratifying to note that in his desire to do justice to so noble a composition he was not content with the reading to which it was first publicly performed under his direction some three years ago but he now sought by taking some of the movements at an augmented pace to impart a new and vigorous life to the performance. The choir in following his beat, did not lose a single point either of intonation or emphasis, and the consequence was the performance was the finest as yet given. Some of the pieces were of course more winning in their effect upon the audience than others, and after some the audience were aroused to express their approbation by continued applause. The bold chorus "Cum Sancto" was encored and repeated, while others were also heartily received. The solos sung by Mrs. Lemmens-Sherrington were scarcely as successful as they might have been, for although they were given as only an artist can sing them, the charm arising from freshness of voice and certainty of intonation was missing. Those given by Madame Patey were the perfection of pathetic and expressive singing. Mr. Shakespeare's voice and style of singing are unsuited to the delivery of music of a broad and massive character, and although Mr. Thorndike sang a portion of the bass music very creditably, he was altogether surpassed in voice, delivery, and manly expression, by Mr. T. Kempton. The band led by Herr Straus, was very good as a whole, but some of the obbligato parts for certain instruments were a little less satisfactory than they might have been.

Musical Notes.

Franz von Holstein's opera *Die Horkländer* has been as heartily welcomed in Dresden as previously in Leipzig, Hamburg and Hanchester. When shall we hear it in England?

The Passion Service on Tuesday, April 8th, at St. Paul's Cathedral attracted a congregation which probably exceeded in number the assembly of any previous year, while the fact that in the vast area under the dome no seats were reserved gave general satisfaction.

A cantata, "The Seven Deadly Sins," by Herr Adalbert von Goldschmidt, has been so successful at Hanover and at Hamburg that new English words are in preparation for London.

At the annual performance of the *Messiah* by the Sacred Harmonic Society on the 4th ult. Mr. Maas sang the tenor part. This artist is English, not American nor German, as it has been stated. He was born in Kent, and sang as a choir-boy in Rochester Cathedral, whom he was subsequently the tenor. Attention was first drawn to him by his singing in the Passion Music of Bach at the Hanover Square Rooms, after which he joined Mr. Carl Rosa's English opera company in America and in England; but his training was in the sacred school, and the style in which he sang the *Messiah* music proved that a valuable addition to our list of tenors has been obtained. He displayed devotional feeling, finish and power when required.

Mr. John Hullah has gone to Germany at the request of the Government to report upon the condition of music teaching in elementary schools.

Royal Albert Hall Amateur Orchestral Society.—The second concert of the series was given at the Royal Albert Hall in aid of the funds of the Royal Seamen and Marine Orphan School and Female Orphan Home, Portsmouth, on April 15th. Her Royal and Imperial Highness the Duchess of Edinburgh honoured the performance with her presence, and the Duke of Edinburgh, after his long absence from England, returned his accustomed place in the orchestra. The Society was assisted by Miss Emma Beasley, Madame Antoinette Sterling and the London Amateur Vocal Society, and the attractive programme provided resulted in largely benefiting the funds of the deserving charity for which the concert was given.

The Philosophical Faculty of the University at Breslau have conferred on Johannes Brahms the dignity of a "*Doctor Philosophiæ honoris causâ*," an honorary degree of Doctor.

Mr. W. A. Barrett has been invited by the Directors of the new Philharmonic Concerts to write the analytical programmes for the performances to be given during the season.

In St. Patrick's Cathedral on Saturday, April 12th, her Grace the Duchess of Marlborough presided at a most interesting ceremony—the unveiling of the Balfe memorial window. It is nine years since Michael Balfe died, but until now the only monuments to his memory in the city of his native city have consisted of a bust by Mr. Farrell in the National Gallery at Merrion Square, and a tablet placed upon the house in which he was born by the present tenant, Mr. Logan. To Sir Robert Stewart is due the credit of originating the design to erect in the national cathedral the window which was on Saturday unveiled. The rest of which was delayed from the receipt of some most instructive and interesting lectures.

Mr. F. H. Rickard, of whose playing our correspondent in Leipzig has often spoken in the most favourable terms, gave a pianoforte recital in the Museum, Hull, Birmingham his native town, on April 2nd. His selection from various composers exhibited his versatility and facility and earned the warmest eulogiums from the press and the public.

The first of the Orchestral Festival Concerts is to be given on May 3rd and the subsequent ones on the 7th, 8th and 10th. The advertisement in our columns shows the particulars. At the Chamber Concert among other things to be done, the Schumann-Herr Scharwenka Concerto, especially arranged for two pianofortes will be played by the composer and Herr Grünfeld, and there are many other items in the programme which are likely to make the series especially attractive.

The symphonic poem "Joan of Arc" by Herr Moszkowski which has been already noticed by us, has been played several times in Berlin, under the direction of Herr Bilse, and received the heartiest welcome from the public.

It is with great regret that we announce the death of the well-known and much-beloved Professor Ernst Friedrich Richter, Professor of Harmony, Counterpoint and Composition at the Leipzig Conservatorium, cantor of the well known St. Thomas's Church, and music director at the University in the autumn. The position of cantorship of the celebrated old chorus, founded originally by Sebastian Bach, had been desired by the late lamented Professor from his youth. Not one of his old pupils will read the announcement of his departure without regret, for his gentleness and goodness united to make him beloved, and his learnedness and profundity made him revered. All over the world are hearts who remember his kindly tone and earnest voice as he imparted the secrets of his art, the power of which attracted so many students and lovers of it to the famous old "Linden Stadt." Alike on rainy winter mornings and bright spring May days, and in long hunts, was he to be found at eight o'clock in the morning in the well-known room with its blue walls and bare but old grand piano, surrounded by his pupils, who all and each received his praise, blame or not unkindly ridicule. Last October, when he celebrated his jubilee day, he was almost inundated with presents of regard from all quarters. His pupils of the Thomas Kirche gave him a serenade, and performed in the church his last mass which they had secretly studied for this occasion. Telegrams, cards, flowers, congratulatory addresses, poured in from all sides. The Stadtrath the Conservation Direction all remembered his fête day. His treatises on harmony and fugue will ever live where their influence has penetrated. He was born Oct. 24th, 1808, in Gross-schönau, and was elected in 1868 to the cantorship of the Thomas-schule, on the death of Hauptmann.

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The Monthly Musical Record.
JUNE 1, 1879.

"A LITTLE MUSIC"

"We shall have a little music during the evening." A most attractive and soothing phrase to those who love and enjoy the performance of sweet sounds, but varying in the intensity of its meaning according to the peculiarity, position, and power of the speaker.

In some instances it signifies the prospect of the enjoyment of a pure pleasure; in others, the certainty of the pain of having to endure various processes of ear torture, not only without resentment, but with a feigning of delight. Imagine one of these evenings with "a little music" going on—the talentless and uninteresting daughters of one who has been rich enough, or foolish enough, "to pay for a capacity" for each, rolling out soullessly upon the passive pianoforte here "Cascades of pearls" here "Dripping Lakes" "Wandering Canaletti," and other "morceaux," intended to be descriptive of running, flowing, bubbling waters, expressed in scale passages of more or less violence, which, were they real, instead of being simply musical fireworks, would as quickly be put out by all the "dewy waters" as they put out the hearers.

The majority of these drawing-room pieces are so much alike, that it has been seriously asserted by those "who are in a position to know" that a large manufacturing industry is employed somewhere to work out the permutations of the several bars of the prototype of the class of composition by means of an ingenious machine, which not only re-arranges but transposes and adds new directions in English, French, Italian, or German, according to the taste of the market. A poet is said to be also kept to invert or insert titles, and a poor Grub-street musician is engaged at a salary which ensures his punctuality and submission, to polish off the rough corners of the harmony and melody, and to see the things decently through the press.

If it should happen that in the course of the working, that the upper line, or the most prominent of the sounds awakened in any part bears some resemblance to popular melodies or the airs in operas or other works—and this will sometimes happen—the piece is submitted to an expert, who thereupon strengthens the resemblance as far as possible, adds the real melody in a simple and plainly harmonised guise by way of a prelude, and then, according to the character of the subsequent fireworks, calls the piece a *transcription*, a *morceau de salon variations sur un motif de——*, *pièce fantastique*, or a *caprice de concert*, in addition to its specific title. Issued at the rate of a shilling a page, and considered cheap at the price, it is purchased readily as an entirely new piece, the most *recherché* production of that graceful and facile composer Signor Smascini, Herr von Poseedee, M. de Pommeleur, or Mr J. Wanliss Lambe R.A.M., as the case may be. Unsuspecting parents of school-girls find these serious items in the quarterly "extras," yet, content with the doubtful assurance that their children are learning the mysteries and subtleties of a beautiful art under the direction of either of the above-named professors, are satisfied to hear these compositions in their own drawing rooms, and innocently imagine that the pleasure they experience—having paid dearly for its acquisition—is equally delightful to those whom they have invited to hear "a little music."

One of the valuable results of the exhibition of art efforts whatever may be their character, whether painting, sculpture, or music, is to excite a flow of congenial thought during the contemplation. This is especially exemplified during the performance of this sort of drawing-room music. Once started, the hearers are set in a consonant current of commonplace, and commence a conversation compatible with, and in conformity to the character of, the composition.

Whether the performers, who may have presumed to be most intimate with the piece they perform, desire to divert their hearers or not by their efforts, they often succeed only in diverting their attention, for, however dull or silent people may have been, immediately those charming girls, Fanny and Felicia Fitzfaddle, begin the exhibition of digital pyrotechnics required in the execution of the latest "Mélodie," conversation becomes animated and exciting as though all within hearing were moved by the propensity common to canaries or cockatoos, who are prompted to the exercise of their vocal powers by the sound of a bubbling urn or the pattering of rain-drops against the window panes.

There is an equally strong family likeness in the songs usually sung on like occasions. This may be accounted for when it is remembered that the song-makers, to ensure a favourable public reception of their effusions, mould them after the pattern best suited to the skill or ability of the popular singer of the period. Every amateur Tenor Baritone or Bass is possessed with a notion that his qualifications are far in advance of those enjoyed by the fortunate possessors of the public ear. His opinion is often shared by his friends, and it is satisfactory as it is pleasant for the professional singer to know that many of these drawing room vocalists refrain from adopting a public career mainly out of consideration to the vocalists already established.

Mild and diluted are their versions of the latest popular songs, or songs having a passing fashion, written not so much for the sake of art as to command a ready sale. Words of an idiotic or morbid character, with "such quaint titles," "The Blue-eyed Shoemaker," with a *refrain* "Oh, my love beats a lapstone all day!" in which the stroke of the hammer is "capitally imitated in the accompaniment, you know," or "I cannot eat my meals, Memme!" "The lowly robber thrusts his dagger" for bass. "The Bridal of the Broken-heart," or, "Now that I've lost my teeth, John," for contralto. "The sailor chews his 'baccy quid," very characteristic, "delightful, quite too superior to Dibdin, Shakespeare, Jeremy Taylor or any other of those fellows who write those stupid sea-songs." It cannot, surely, be so keen a pleasure to those who hear as it is to those who sing these "too awfully charming songs." The amateur ought not perhaps to be so much condemned for accepting as those who set the fashion by the uttering of the spurious musical coin, these Bank of Elegance notes; they are the most to blame in the matter. The emulating singers, themselves being amateurs, should be encouraged to exercise their better, if not their best, judgment in the selection of music for the drawing room, such as will not prove to be an outrage upon common sense or patience. It is, after all, from them that the reform must come. There is no lack of good music suited to moderate capacities. A less ambition on the part of players and singers is all that is needed to make the invitation to "a little music," as actually as it is apparently agreeable. While, however, amateurs will play, and singers will sing pieces which are more creditable to their powers of selection than of execution, the hearers must suffer. The poor auditors unperforming must be uncomplaining, and if possible vacuously complimentary, for however sorely their ears may be tortured, they must still, like the punished prize-fighter, "come up smiling for the second round."

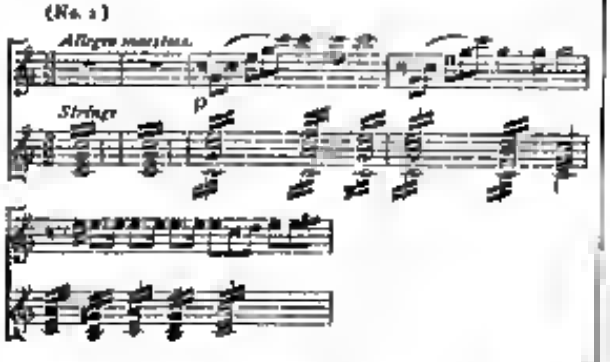
THE "OCEAN SYMPHONY" OF ANTON RUBINSTEIN.

(Dedicated to Fr. Liszt.)

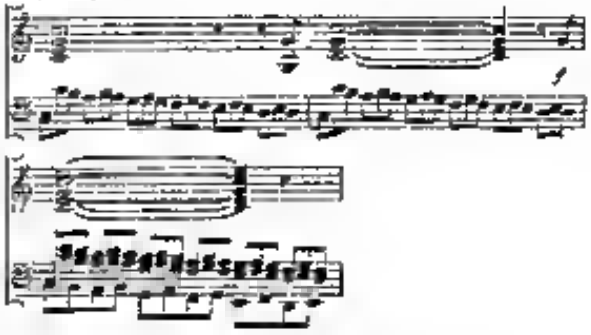
ANTON RUBINSTEIN famous alike as a composer and as a pianist, has given to the world many works which exalt his name in the estimation of his fellow-musicians, and which even command the respect of those who are opposed to him as an exponent of so-called advanced views in art. His works will unquestionably carry his genius to posterity and continue his memory in the most forcible way as one of the bright and burning lights of the present age. Many of these works are 'caviare to the general' at present, but the time must come when he will be truly and cordially appreciated at his true worth; men will strive to do him honour according to his merit, and to understand the drift of his genius for genius he undoubtedly possesses. His lesser works may perhaps help towards securing this understanding, and his greater works will stand to secure it. Among this latter class there are few more likely to serve this end than the "Ocean Symphony," of which we now propose to offer a short analysis, less in the desire to make its beauties understood as to attempt to make them known. In good time knowledge will bring understanding.

The symphony, which is in the key of C major, and is the Op. 42 of its author is called the "Ocean Symphony" by Rubinstein himself who has, however, furnished no other clue to its design or projected picture. Whether it is intended to represent in it the general poetical impressions excited in the mind by the contemplation of "the mighty vastness of the ever sounding sea," untouched as far as may be done in music, the sounds and scenes enacted during a voyage, must be left to individual fancy for the author has given no guide to his meaning further than that expressed by the title. Even supposing that one had existed there would be scarcely any need now to do more than mention it in passing for the chief purpose in hand at present is to describe the character of the work itself from a purely technical point of view.

The first movement, "allegro maestoso," is in C major, and commences thus, the theme in the third bar being the first subject —

(No. 1.)

The orchestra required for the first movement is thus set forth, reading from the top downwards—piccolo, flutes, oboe, clarinets bassoons, trumpets, four horns (chromatic—that is to say with valves) two tenor trombones bass trombone, tuba, drums, and the usual order for the strings. With this power at his disposal some very fine effects are gained by a masterly manner of handling the orchestra being at once striking and original.

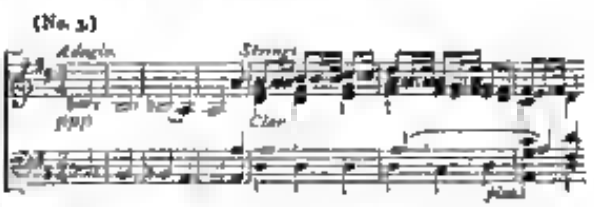
After the subject above-quoted has been heard and continued for sixteen bars, a new feature is introduced in the triplets for the cello and bass, accompanied by broad chords for the violins, horns and wood wind —

(No. 2.)

This is quoted here as an example of the figure of which a constant and frequent use is made throughout the movement and as a pattern which is much utilised throughout the symphony. It is employed later on in conjunction with the first subject in all varieties of orchestral colour, as well as in such a manner as is shown as by the combined power of the whole of the instruments.

The second subject of this movement is not so great a contrast in character as might be expected, or is prescribed according to rule and experience. This was probably left by the composer, for instead of announcing it in the orthodox key of the dominant, it is made to appear in the minor key of the mediant, or the relative minor of the dominant.

Once again the first proposed melody is heard, with a new harmony constructed upon a descending chromatic scale repeated four times. The "fantasia," or second half of the movement, proceeds without a repetition of first half, and is based upon themes already presented to the ear, either by direct transcription or partial imitation. Of these subjects or figures, the most use is made of the triplet one shown in No. 2, which in this part of the movement is made to appear of considerable importance. Some of the subjects are superimposed one upon the other in the most ingenious method, striking but not violent modulations give a spirit and piquancy to the themes, and after a time the first subject is reintroduced in orthodox style; the second subject is again heard this time in the minor mode of the original key chord with some changes in the treatment of the scoring from that heard before in the first portion; and a coda formed of the original theme concludes the movement, which, though long and elaborate, is full of interest.

The 'adagio' begins in the following manner —

(No. 3.)

The violence of the transition from C to A major being softened by the first bars of transition. The whole of this movement is in correct form, although the subjects are somewhat unusual in their rhythmic groups of three, of four, and even of five bars being introduced instead of the usual four or eight. In this movement, and in this

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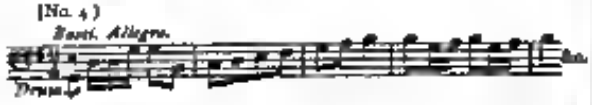
only, the harp is employed in combination with the other instruments, the effect being bright and sparkling.

The third movement has all the character of a scherzo, although it is in common time. In this respect it may be said that Rubinstein has returned to the original model for this so-named section which J. S. Bach first invented, and of which later writers have left a few examples:—

(No. 4.)



It begins with a mysterious throb upon the drum, almost as grimly humorous as though it had come from the hand of Beethoven, and starts off on a joyous passage in unison, alternately to be joined in harmony by the full band without trombones, which in this movement are silent. There is some elegant and expressive work given to the clarinets, strings, and other instruments in solo passages in this portion of the symphony, all of which we must resist the temptation to quote.

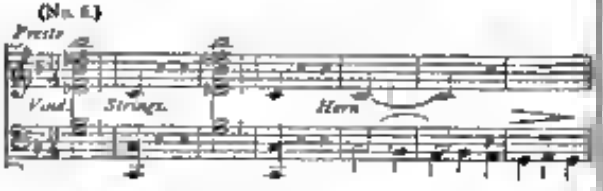
The next movement is an "adagio con tanto," in the key of E minor, which opens thus:—

(No. 5.)

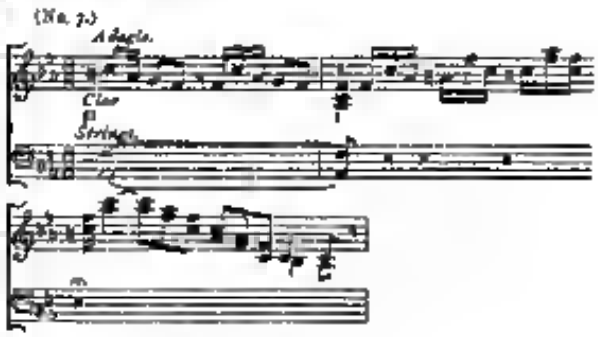
Here again the individuality of the author has asserted itself in the saddest mood, as though there was

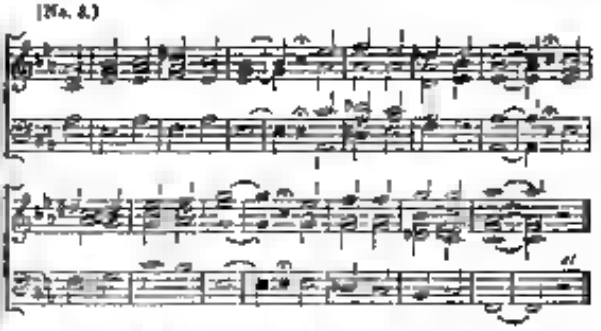
"Nothing so dainty sweet as melancholy."

The scoring in this is most masterly, and were time and space at our complete disposal, it would be a real pleasure to analyse and dissect the whole for the edification of our readers; but not being able to control or influence either, we must reluctantly pass on to speak of the second scherzo, for so it is, albeit it is the first so named. This is in F major, and starts in the following fashion:—

(No. 6.)

The whole of the scherzo is constructed of like material, the scoring being quaint and original. Among other of the novel effects is a droll passage for the horn in which the open and closed notes are made to produce a very humorous effect. The trio, which we have no space to quote, notwithstanding its brevity, is by contrast of a beautiful character, pastoral in idea, and fresh and breezy in style, and in the return to the first subject advantage is taken to elaborate the themes already given out.

A somewhat long "adagio" in C minor commences the finale after the manner:—

(No. 7.)

Presently a chorale makes itself heard from the wood wind, while the strings repeat the passage already quoted (No. 7) by way of counterpoint:—

(No. 8.)

Changes of time and of subject are made as well in the first section as in the free fantasia part, and at length the coda is introduced after a long dominant pedal, the chorale reappears, being given out by all the orchestra and in a brilliant fashion, and in the old *modus plagalis*, the symphony ends. As a work in which novelty of treatment and refreshing newness in the ideas form admirable material standpoints from which to judge of the powers of the author, there are few more important, more elaborate or more interesting than Rubinstein's "Ocean Symphony."

ON MUSICAL INSTRUCTION IN PRIMARY SCHOOLS.

By W. H. FLOOD.

FOR the information of those who have read the excellent article on "Musical Instruction in Elementary Schools," by Dr. Hullah, in last month's MUSICAL RECORD, we may supplement further details as to the general plan adopted in reference to the musical examinations. It is well known that a knowledge of music is not an indispensable requirement for an inspector, and yet examinations are held by them in their subject. A great many persons—in fact the majority—view musical education more as an amusement than a study, and the musical examinations are, in truth, an amusement, because results fees are paid in most cases for instruction *by ear*. The pupils are examined according to the programme required in the various classes, and, as a general rule, answer the theoretical questions, much the same as in other subjects, but with this great difference, that the practical proof—viz., by illustrating on blackboard or pointing out

on the sheets, is seldom asked, and the answers are given in mere parrot fashion. The "why" and "wherefore," or the "*ratio*" of the questions, is almost invariably neglected, and consequently pupils are often found who though having successfully passed the highest grade cannot answer questions slightly varying from what they have learned. Frequently the sole practical test required is the singing of the common chord of Do (any other scale being ignored), for rarely are the pupils asked to try intervals, or prove that they recognise the relation existing between a given note and the key note.

With regard to instruction books, Dr. Hullah's excellent "Manuel" is the one generally used by the teachers, but for some time past the knowledge of theory deemed sufficient for the sixth class is in part obtainable from what is called the "Task-book" series, each information being compressed into a couple of pages. A few examples from it will show what accurate (?) definitions are given to the youthful music student. "A diatonic scale is so called because by it we pass chiefly through tones." For brevity sake (we suppose) the words "by it" render the sense obscure. "The semitones occur between Me [Mi] and Fa and Si and Do." This assertion would only hold good in the scale of Do. Then we are told that the "hand or line denotes the first note over which it is placed is to be sustained for the time of the two." Could it not affect more than two?

But this is rather digressing. The theory being sufficiently mastered, the pupils are required to exhibit their vocal training, and this is accomplished by singing two or three songs, "sung by ear." As an instance of this, a friend of mine lately visited a large school, and having written on the black board the first part of the popular song that was executed to the delight of the school inspector who had examined some days previously, only three out of twenty-five could sol fa it, or realise that the notes indicated such an air. The teachers, finding that some theoretical knowledge, with a few songs fairly executed, will satisfy "the powers that be," generally manage to make the pupils pass muster. Thus the present system of musical culture in our elementary schools is carried out.

The only remedy is, as Dr. Hullah says, that competent inspection be got, and I would add, let trustworthy class books be used. If children are trained to learn vocal music in the proper way, by being made to understand the key relationship of notes, then they will have practical knowledge, instead of the false musical ideas obtained from a little theoretical cramming and songs taught by ear. By all means let the young people be taught music as a study just as spelling, geography, arithmetic, &c., and as years roll on they will be developing ideas cultured by true musical knowledge. If school inspectors be not competent musicians, let special inspectors for music be employed. These could be selected from qualified local professors, and so this seems to be the only practical solution of the difficulty with regard to having sound musical instruction in elementary schools, let us hope that the day is not far distant when the subject will receive the attention it deserves.

ERNST FRIEDRICH RICHTER.

Ernst Friedrich Richter, one of the greatest artists, an excellent composer, splendid teacher, a worthy and great man whose whole life was given to art was buried on Good Friday. By him the Thomas schule (school) loses its eighth follower of Bach, the Royal Conservatorium its famous defender of theories, and the Leipzig Society of Artists its gallant Nestor. Richter's name was honoured far beyond the borders of his native country—his numerous compositions in church as well as orchestral music have secured him a place of honour in the history of art.

In him we not only regret the loss of the artist, but each man, if not more, the great, good, honest man who worked to attain all that is pure and beautiful, who worked till the last day of his life, with a conscientiousness and sense of duty which is very rare. Ernst Friedrich Eduard Richter was born 24th October, 1808, in Gross Schocnau near Zittau Saxony, in which town his father was schoolmaster. When still very young Richter showed great talent, and we already find him attempting to compose in his tenth year. However the parents idea was that he should enter the Church, and they therefore sent him to the Gymnasium in Zittau in 1818, where he became with heart and soul head of the school. In 1831 he went to the University of Leipzig where he made the acquaintance of Mendelssohn, Schumann, and Wenzig and by whose encouragement he became entirely devoted to music. In 1843 Mendelssohn when founding the Conservatorium, made him teacher of theory, and at the same time the "Hochschule" presented him with the title of "Music Director." From then till 1847 he was conductor of the Academy of Music, later on he was appointed organist of St. Peter's and Nicolas Church and on the 13th of October, 1865 he became choir leader in the Thomas-schule, and music director in both chief churches, taking the place of Moritz Hauptmann, who had been a great friend to him all along. Shortly before then the King of Saxony had conferred upon him the title of Professor of Music. In spite of all these honourable distinctions, Richter remained the same quiet, honest, modest man, amiable and encouraging his pupils in all earnest and sincere endeavours—for himself, however, he had always the aim of a great artist in view. Many of his works of high value and importance he did not allow to be published till after his death. We only mention here his compositions, "Missa solemnis," the "Trauermusik," for orchestra, and the 68th Psalm for eight voice chorus, composed a few months before his death. Of his sacred compositions we mention Opus 22, three motetts, amongst which the beautiful "Vom Himmel hoch" for four voices chorus, may be mentioned. Op. 23, Salvum fac regem, Op. 24, six songs for four voices. Op. 36, four motette for eight voices. Op. 40, three motette for four voices. Op. 41 six sacred songs for four voices. Op. 42, motett "My God." Op. 43 three sacred songs. Op. 44, Missa à Capella, for four voices. Op. 45, motett, "Lord, hear my prayer." Op. 46 Missa à Capella, for eight voices. Op. 47, "Stabat Mater." Op. 49, "Agnus Dei," for twelve voices. Op. 50, three offertories, for six voices.

Richter's secular songs, and particularly his songs for four voices (Op. 12, 14, and 18) rank equal to anything known in this line. Of his church music for instrumental accompaniment we mention Op. 8, 20, 26, 29, the Psalms 126, 116, and 139. Of the chamber music we would notice a sonata for piano, a sonata in A minor for piano and violin, a sonata for piano and violoncello (Op. 39), and a string quartet in E minor.

Of Richter's theoretical works the first to appear was "Der Lehrbuch der Harmonie" which, in its original or through the medium of translations, has become famous in the whole musical world; thirteen editions in the German language, frequent translations into English, Russian, French, and other languages, testify this. No less valuable are the next two volumes, "Der Contrapunkt" and "Canon und Fuge," which came out much later. His "Katechismus der Orgel" also deserves to be mentioned, so that, whether by his life or by his works Richter has left a name honoured and honourable, and one which will be long loved and widely remembered.

NEW MUSIC

The following is from an American paper:—We have just received, from Messrs. W. A. Pond & Co. a handsomely-printed piece of music by the rising young German composer Mr L. Beethoven. It is called on the title-page "A Pastoral Symphony in A (6/8 not bb), 75 cents, net," and is decidedly the most ambitious work that Mr Beethoven has as far given us. His previous productions, so far as we are familiar with them, have been principally performances of a lighter order—potpourris, galops, and variations on popular airs. It is always our object to encourage struggling genius, and we take great pleasure in giving Mr Beethoven's little symphony the benefit of as extended a notice as our space will permit. The "Pastoral Symphony" is designed to express in a musical way the emotions and ideas incident to a little pleasure trip into the rural districts. It is divided into five movements, namely—Introductory Arrival, Episode, Another Episode, Return.

Of these we propose to give a brief critical sketch treating of each in order.

The first movement is the "Introductory." This represents the traveller leaving the city for his little picnic. It begins with a beautifully orchestrated passage picturing the man buying his ticket at the railway station. The impudence of the ticket-seller and the profanity of the purchaser are well rendered, and a fine realistic effect is produced by the introduction of the click of the registering date stamp.

Next comes a beautiful legato passage, "In the train." Charming however as this part of the work is we must confess that it fairly lays the able author open to the charge of plagiarism. The sand-paper effects, illustrating the letting off of steam are unquestionably cribbed from Mr Simon Hassler's "Railway Polka." Still this is but a trifling blemish.

This passage leads gently to the second movement—"Pleasant Impressions on Arriving in the Country." Here the genius of the composer begins to show itself. A few strong and expressive chords on the violins show the man taking off his duster. He then proceeds as indicated by the bass-viol along the margin of a babbling rivulet (the scene is laid somewhere back of Weehawken) which presently leads him into the open fields which are just getting clothed (andante) with the luxurious garb of spring. The "Budding of the Violets" is a tender staccato passage on the bass-drum. You can almost hear the violets bud. Especially is this the case with one big violet over near the bassoon. The triangle and the cuffs are then called into requisition to indicate the unusually advanced state of the season. Here the man steps into the rivulet. This is done by the tuba, but the entire orchestra is called upon to handle the passage immediately subsequent, which is, after a fashion, personal and descriptive.

The man sits down on the bank to dry his feet ('cello), and while thus engaged a party of haymakers approach. The "Chorus of the Haymakers" is one of the gems of the work. One haymaker strikes our critical ear as being a little out of tune; we do not want to be too hard on a young man like Mr Beethoven.

The haymakers begin work on the grass (clarinet) and one of them cuts his toe on a scythe (ophicleide), which obliges him to go to the blackberry bush in the corner of the field for solace (a Stark jug [oboe]).

The way that the smell of the fragrant hay is brought out all through this passage is a masterpiece in itself. The cornet is the instrument principally drawn upon for this purpose.

After a brief rest—the third movement is inaugurated (to use a political term). The main feature of this part is a thunderstorm which comes on very suddenly as soon, in fact, as the bassoon can get squarely down to work. All the instruments join in representing a precipitate rush of the entire *dramatis personæ* for a convenient tree. The nature of this tree is distinctly indicated by the music allotted to the piccolos. One piccolo shows the butter and the other the oil.

The fourth movement is again episodical; but it is strongly dramatic in form. The rain has stopped, and it clears up, with a strong west wind blowing from the triangle.

The traveller goes off to a cottage in the immediate vicinity to get something to drink. This prestissimo passage is followed by one lento and agitato—dammito agitato—when the wayfarer finds that there is nothing but buttermilk in the house. In about to drink the buttermilk adagio pizzicato passage when a tramp heaves in sight (tremolo on the snare-drum) and offers a drink at what we judge from the ophicleide to be Burbin. The drink is taken allegro, and a little too fast. Result—choke on the trombone, and none left for the tramp. The movement closes abruptly when the traveller is asked to pay 25 cents. for the buttermilk. His indignant protest necessitates the introduction of a steam calliope, which helps the orchestra out in expressing his sentiments, and the movement closes in a burst of stormy Wagnerian melody.

The fifth and final movement represents the traveller's return to the city by the railway. It is a very harmonious and artistic rendition—being in fact, the first movement played backwards, with the addition that the man loses his ticket, and has to pay double fare home.

We trust we have dwelt sufficiently upon the strong points of this work to show that the publishers may expect a large sale for it. We predict a brilliant future for Mr Beethoven if he will work hard, abstain from intoxicating liquors and abjure false principles of art. There is a great deal in the young man.

THE OPERA SEASON

HER MAJESTY'S THEATRE was re-opened on the 26th April with the usual observances, and an enthusiastic audience welcomed the revival of *Carmen*, the success of last season, which Mr Mapleson is evidently justified in bringing to the full extent of its popularity. Bizet's dramatic music and MM. Meilhac and Halévy's dramatic version of Merimée's story form an *ensemble* so thoroughly in harmony and so well calculated for stage representation, that it would have been unfortunate if the third essential, a dramatic cast, had been wanting. The reappearance of almost the entire original company in the characters in which the merits of the opera first obtained public recognition was a guarantee against disappointment in that sense. We have already recorded our opinion of the admirable performance of Miss Minnie Hauk as Carmen which may be maintained without invidious comparisons between that lady and others who have since undertaken the rôle. Sig. Campanini was again the Don José and Sig. Del Puente was once more the Escamillo. In short, the assumption by Mme. Sinico, in place of Mlle. Valleria, of the rôle of Micaela, was the only noteworthy change, and Mme. Sinico is always welcome. *La Traviata* was associated with the very favourable impression produced by Mlle. Ambre at the comparatively recent "extra" performances, and was chosen for her *rentrée*. Her Violetta had altered in the sense of improvement, her sympathetic and unconventional conception of the histrionic intention of the character and her equal and restrained fluency of vocal expression were more than ever appreciated—her success was undeniable. On May 3rd a new Zerlina was introduced, in the person of Mlle. Marie Vanzandt, who brought with her from Turin an excellent voice and some favourable criticism but who proved wanting in stage experience and other as less necessary acquirements. She is still very young, however, and her natural gifts allow of hope for the future. The Donna Anna of Mme. Pappenheim calls for no new approval, nor is it necessary to recur to the well-known performances of Mme. Sinico, Sig. Del Puente, Sig. Susini, &c. Another new singer, Mlle. Lilie Drog was the Leonora on the Monday following, when the *Trovatore* was presented to a recent audience, and the performance, that of the débutante included, could hardly be called brilliant. Its merits were rather negative than positive. The reappearance of Mme. Trebelli, with all her old *vis*, in the rôle of Azucena, was the event of the succeeding week for re-regarded both Mme. Gerster and Mme. Nilsson the audience was disappointed. Both the operas promised were nevertheless retained. In the *Sonnambula* the substitute Amina was Mlle. Vanzandt, who appeared to some advantage in a character which her youthful and pleasing physique enabled her to look without effort. The subtler tones were of course not so easily realised, but the general effect of the impersonation was more satisfactory, if not more creditable to the intention of the artist than that of the same lady's Zerlina. The performance was favourably received. Miss Hauk under-

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took the Marguerite to replace Mme. Nilsson, Sig. Runcio was the Faust instead of Sig. Campanini, and the Valentine was a new-comer, Sig. Vasselli, whose acting is very creditable. A representation presenting not all the salient features to be found in the Grand Opera can hardly have been a failure; but, even with Miss Hauk's occasional fitfulness as the heroine, on the whole did it prove exciting enough to dispel disappointment. On Saturday the 17th the first of a series of morning performances was given with *Cavalleria Rusticana* in the evening *Fidelio* showed Mme. Pappenheim to good effect as Leonora, Mme. Sinico being the Marcellina. The excellent Rocco was Sig. Foli; Sig. Galassi fulfilled with equal success the difficult duties of Pizarro, and Sig. Candidini as Florestan, sang his good voice to good dramatic purpose. Nothing was heard of Mme. Lucca this year. *Le Nozze di Figaro*, given for a second time, had for a new Cherubino Miss Minnie Hauk, who showed alike her versatility and dramatic grasp in a fine impersonation of the character of the favoured page. The other parts were filled by ladies and gentlemen already identified with them. On May 24th Madame Etelka Gerster, after many disappointments positively appeared at Lucia di Lammermoor, singing with an amount purity of tone and brilliancy of execution as ever. Her re-appearance was made at one of the Saturday *matinées* which Mr. Mapleson has established. On the evening of the same day Mdlle. Minnie Hauk gave a very fine rendering of the part of Alice in *Roberto il Diavolo*, otherwise the performance of the opera calls for no special remark.

The records of Covent Garden for the month have been less disappointing. Mlle. Heilbron has returned improved—after an absence of some years, and the histrionic ability which she exhibited on her *rentrée* in *La Traviata* was supported by some good points in the singing in which however, she is still at least strong. Her Violetta as a whole was, for all that, a sufficiently creditable performance, and merited the encouraging reception which it obtained. Mme. Turolla's second achievement was Leonora in the *Trovatore*, a part less suited to her more prominent graces of manner than the sympathetic Marguerite of Gounod but giving further proofs of her good dramatic instincts, and that she has the control of her excellent voice. Mlle. Thalberg's reappearance as Elvira was followed by the *début* at this theatre of Mlle. Valleria as Zerlina, a performance earnestly achieved by the lady and efficiently acted by the audience. Wagner's *Tann-häuser* should have received a heartier reception for Mme. Cepeda as Elizabeth and Signor Sylva as Tannhauser than their in many points excellent artistic efforts obtained. But all enthusiasm seemed to be kept in reserve for the welcome of Mme. Adelina Patti, who returned on Tuesday the 6th, and seemed almost to triumph even over her own past, so brilliant was the reception accorded to her. In *Lucia di Lammermoor*, with which she commenced her engagement, in *Faust*, in *Aida*, in *Dinorah*, the justly popular prima donna has since appeared, and the undiminished charm of her genius has asserted itself in every character. It would be idle to go into details at this time of her career, when she is identified with so much that is delightful in all. Signor Nicolini re-appeared simultaneously with Mme. Patti, and it need not be said found a flattering greeting. It may be added that Mlle. Heilbron has reappeared from time to time, giving among other things, a careful but not powerful rendering of Elsa in *Lohengrin*, and that on Saturday, the 17th, Mlle. Turolla added to her already promising impersonations that of Agatha in *Der Freischütz*. As Caspar, M. Gailhard, who had made an excellent impression with Mephistopheles during the preceding week, gave a very fine performance indeed.

Two Floral Hall Concerts have been given upon the usual plan—vocal selections from the operas of a pleasing sort—the attendance having been very good. The only novelty in the theatre which has been given has been the Marquis d'Ivry's opera, *Les Amants de Vérone*, with Mlle. Heilbron and M. Capoul in their original parts, Romeo and Juliet, the opera being founded upon Shakespeare's tragedy of that title. The music is very poor and uninteresting, the scoring conventional and without brightness; but the opera was well planned upon the stage, and the famous fighting scene, which excited the Parisian mind, proved to be only an improduction of the ordinary forms of duelling observed in the dramas produced at our transpontine theatres.

Foreign Correspondence

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

May 5th, 1879.

The last "Concert Populaire," held on Sunday April 20th, produced a prelude, 'De la Reine Berthe' by V. Joncières; Beethoven's septet for clarinet (M. Grisez), horn (M. Jacot), horn (M. Garigue), and all the stringed instruments; also the 'Marche du Pélerins," by Berlioz (alto solo, M. Wachelghem); and Concerto Romantique for violin by Godard performed by Mlle. Tayau. The second part of the programme consisted of the first act of Wagner's *Lohengrin*. Wagner's music has triumphed in Paris this season; if not in being appreciated at any rate in at least obtaining a hearing.

An extra concert is announced for Thursday evening, May 8th, for the purpose of again producing the first act of Wagner's *Lohengrin*.

On April 20th a *matinée musicale* was also given in the Salle Pleyel Wolff et Cie. by MM. Eugène Hüber and Charles Aggházy. Hungarian violinist and pianist with the co-operation of Mlle. Philippine Lévy and M. Louis Coenen pianist to his Majesty the King of Holland. The first number on the programme consisted of a suite by Goldmark, for piano and violin in the style orientale, which was performed in the true fiery and well-known style of Hungarian musicians.

These two artists suit together excellently. Their performances are passionate and pathetic. M. Aggházy also played the second and third movements of Chopin's Concerto in E minor (the second piano part was taken by M. Louis Coenen). Mlle. Lévy sang a charming song, 'Crépuscule' by Massenet and Martini's favourite, 'Plaisir d'Amour.' M. Hubert performed Vieuxtemps' Violin Concerto in A major; then came other solo, and again a song, Alfred Sansan, by Mlle. Lévy, and the *matinée* concluded with the favourite march, "Rákóczy," arranged for two pianos by Liszt. It was performed by MM. Aggházy and Coenen.

M. Coenen (who is, if we mistake not, a pupil of Liszt's) played beautifully; also he proved himself a thorough musician by the masterly way in which he subdued his own talent on all the occasions on which he substituted an orchestra with his second piano. His own annual concert took place last March in the Salle Pleyel. On Saturday April 26th the fourth concert of Mlle Capitaine Voyer, who has obtained a certain reputation as an executant in Paris, took place. Her on this occasion performed compositions by Weber, Chopin, Prudent (of which last composer a Rondo de nuit may be mentioned), Josephine Martin, Bach, Mendelssohn, and Beethoven. The Capitaine Voyer certainly possesses a great deal of finger dexterity; but we are not able always to admire her Auffassung of the great works which she performs. On Sunday afternoon, April 27th, a *matinée littéraire et musicale* was given in the Grande Salle des Fêtes (Palais National du Trocadéro), "au profit de la Société Amicale des Membres des Associations Philotechniques" under

the presidency of M. Ed. Laboulaye, Sénateur. The programme, which was a very long one, consisted of works by Guilmant (organist of the "Trinité," who played the grand organ), Mendelssohn, Molière, Boieldieu, Nathan, Gounod, Beethoven, E. Guiard, Vieuxtemps, Diémer, Halévy, Chopin, Victor Hugo, Auber, René Luguet, Gottschalk, Amédé de Beaplan, &c. A curious "Concert de Bienfaisance" was given the same evening by the "Société Chorale Scandinave," with the co-operation of Mesdames A. Malder, Amélie Germance, Galatan, Rivenach (violinist, violoncellist, pianist, harpist).

Several choruses, sung by the Scandinavian students who performed last year during the Exhibition were very quaint and charming. The audience, too, was an interesting one, amongst which various Norse languages were to be heard.

On the same day the public "Exercice des élèves" of the Conservatoire was held. On Monday April 28th a morning concert was given in the Salle Pleyel by M. Joseph Servais (professor at the Brussels Conservatoire) with the co-operation of Mlle. Blanche Deschamps and MM. Charles de Bériot and Léonard. A fantasie for violoncello on Schubert's "Le Désir" by M. Servais, and performed by him was truly lovely. He plays splendidly and has a fine broad tone. Beethoven's trio in B major was magnificently performed by MM. Servais, de Bériot and Léonard. M. Servais played in soli—(a) "Invocation d'Electre" from Massenet's "Erynnes" (b) "Nocturne" (Chopin); (c) "Papillon" (Popper) also a grand fantaisie "Sur Lestocq d'Auber" by himself. M. de Bériot's soli consisted of (a) Rondé de nuit (b) Etude-Caprice (de Bériot). This artist is now, however in London; we need therefore say nothing here of his brilliant playing. Mlle. Deschamps sang an "Air de la Reine de Saba" (Gounod) a "Romance de Psyché," by Thomas and an air "Des Noces de Figaro" (Mozart). M. Gaetan de Try was the accompanist. The concert was a very beautiful one. Amongst the audience were many well known musicians. M. Saint-Saëns is engaged on a work for which he has chosen M. Victor Hugo's poem "La Lyre et le Harpe." The poem is to be translated into English and performed at the Birmingham Festival next August. The operas lately given at the Opera House have been *Faust, Le Roi de Lahore, Le Freyschütz, Velda, Le Prophète, Don Juan*, and at the Opéra Comique, *Le Caïd, La Flute Enchantée, Le Pain bis, Les Diamants de la Couronne, Le Directeur, Les Noces de Jeannette, La Fille du Régiment, La Dame Blanche, Fra Diavolo*, and *L'Eclair*.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA *May 12th* 1879.

A LITTLE space only is required for the report of concerts this time, as the reason is on the decline though the calendar and the present frightful weather do not harmonise at all. A May-song could only be sung in irony. The very last concert of the Philharmonics (Neue Folge) had the following programme:—*Manfred* overture; piano-concerto in A flat by Liszt preludio, menuett and fuga for string orchestra by Reinhold; and symphony C minor by Beethoven. Liszt's concerto was the only novelty; it was splendidly performed by Frl. Martha Remert, a pupil of the Abbé composer. How the symphony was done under the direction of Herr Hans Richter your London amateurs will know now by their own experience. Another final performance was the sixth quartet soirée by Hellmesberger; we heard Mendelssohn's quintette in E, the piano quartet by Rubinstein (pieno—Heft Professor Schenner and the quatuor E flat, Op. 74, by Beethoven). We must once gladly praise these excellent performances of chamber music, the more as we remember few evenings on which they were given, though the stock of masterpieces of that kind having Vienna as their cradle is by no means scanty. Hellmesberger as director of the Conservatoire conducted a performance of the pupils. The programme was filled up with Mozart, Rubinstein, Weber, Liszt (piano-concertos), S. Bach, and Vieuxtemps (violin concertos), and Wagner (aria from *Tann-häuser*); all the numbers accompanied by the juvenile orchestra. The production, as a whole, was equal to the well-deserved reputation which the institute has enjoyed for more than half a century. The opera-school which, in the short time of its existence, has furnished the stage with so many prominent singers (I mention only Gerster, d'Angeri, Prokaska, Sucronchi, Sabach-Praska), gave a performance where we heard scenes from Rubinstein's *Kinder der Haide*, from *Hamlet*, by Thomas, and the whole opera comique (in one act) of Lecocq's *Ein Abenteuer Karl des Zweiten*, the libretto by Mosenthal. The opera was first performed in 1850 in the Hof per[illegible] with very good reception, the libretto being amusing and the music melodious and of a flowing style. The composer (Vesque von Püttlingen, an eminent civil officer), now of great age, must have had great satisfaction to see his works so excellently performed by a troupe of young students. Frl. Mathilde Sax, in particular, showed a natural talent for the stage, and Herr Wertlinger a tenor with a fine voice, no less so. In the course of the winter the pupils profited by some very instructive lectures on pianoforte literature up to Seb. Bach, by Professor Prosinger; the whole series (fifteen evenings) interrupted with performances on the piano illustrative of the remarks. The last concert of the season took place yesterday. It was for the benefit of the "Concordia," the union of journalists and authors. It was another Floral Hall concert, where the audience enjoys sweetmeats and does not care for or expect serious dishes. The principal attraction was Frl. Blanche Bianchi, our present star of the opera, and the famous violinist Maurice Dengremont, as well as Frl. d'Angeri and Herr Walther from the opera, the pianist Joseffy, the organist Bruckner, and the director Hellmesberger with twenty of the best violinists of the Conservatoire, who played a sonata by Corelli. Though the weather was horrible (one of our modern May days), the great hall in the Musikverein was filled completely and the stars and their satellites received the vehement plaudits in the best humour. Dengremont performed on the same evening in the Theatre an der Wien for the last time. He was heard there twenty-five times, always astonishing the audience by his stupendous genuine talent. May he become one day another Joachim is the sincerest wish I give him to take along with him on his career. And now we take leave of the concert room for some time, and look in the opera.

The Emperor's silver wedding was celebrated in the Hofoper by a Festspiel *An der Donau*, with the Hofschauspieler of the Burgtheater; another festspiel *Aus der Heimath* with tableaux, songs, and dances of the different provinces of the empire and the final scena of Wagner's *Meistersinger*—arranged for the occasion. For the solos singers from Prague and Pest were invited. Frau Materna was the Styrian (native and in the manner born). Frau Lucca passed as Tyrolese. Hungary sent its best gypsy music, and even Servia was represented by a Tamburo musical troupe. The month of May, though it has set in with its usual severity, has sent us by anticipation a nightingale in the person of Frl. Bianchi, who is engaged from April next year, but shortens the long time until then by two gastspiele. She will stay here for two months, to the delight of the friends of the opera, the advantage of the direction and of the cash box. Six matinées operas worn out by use, makes us forget absent singers, and shows that the taste for real singing still exists. She performed Marie (*Regimentstochter*), Dinorah, and Amina, and will next sing in *Martha* and *Lucia*. Frl. d'Angeri now a member of the opera, performed Aida. Elvira (*Hernani*) and Fidelio. Frau Lucca left us after having performed sixteen times. She was heard as Frau Fluth (twice) Madeleine (twice), Valentine, Mignon, Angela (twice), Leonore (*Troubadour*), Margaret, and Carmen (five times). She was the attraction and the help in a time when her *rôles* had no other representatives, and it is hoped, that she will return in autumn, when she will be certain to find the warmest welcome. The ballet also saw some changes: Frl. Bertha Linda, so long the favourite of the Viennese found it convenient to look how the world goes on in other countries. She is replaced by Frl. Louise Cerrale who was well known formerly. Wotan and his household family are having a rest, but for the last week of May the whole tetralogy is, in so often once more promised.

Operas performed from April 13th to May 12th:—*Don Juan*, *Ludwig Weber von Windsor*, *Tannhäuser* (twice), *Goldene Kreuz* (twice) *Postillon von Lonjumeau* (twice), *Walküre* (twice), *Tell*, *Afrikanerin*, *Hugenotten*, *Wasserträger*, *Prophet*, *Carmen*, *Aida*, *Regimentstochter*, *Hermani*, *Robert*, *Dinorah*, *Faust*, *Nachtwandlerin* (twice), *Fidelio*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

[*Concluded from page* 86.]

Now for the second of the abnormal chords,—that of the augmented sixth and fifth, which as the "German sixth," has of late been causing a sensation.

Let us begin by analysis. Harmonising the descending scale of C major in the usual way we obtain

To the chord of $^{6}_{4}$ A is the root, and *remains* the root, in the key of C minor which gives Ab. Thus using the root as a repellent, we obtain what is commonly called the "French sixth." To get the German sixth, we leave out the replicate, and substitute the minor ninth upon the root, Bb upon prime B. By simple acceptance of an upper dissonance, all difficulty is avoided.

But it has been of late maintained that the A ought to be written B♯. This must be in forgetfulness that D is the root of the chord, for it is manifest that D cannot support B♯. The object of the change proposed is to get rid of what is called "the anomaly of the rising flat," in resolving

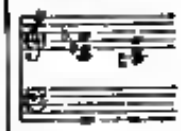
upon B♯. But this anomaly is only in imagination. It is quite true that hereof the flat seventh on the dominant has a fixed resolution downwards, even as has a sharp third on the dominant has a fixed resolution upwards. But all flats seem are not hereof. The minor third and the minor sixth of the scale may ascend, the only result being that a minor mode is converted into a major.

Here let me take occasion to observe that the growing rebellion against old-fashioned rules (for which no one is a greater stickler than myself) is attributable to the undue generalisation of those rules. Composers of repute and authority, trusting their own instincts, break through what are in reality mistaken restrictions, and thus comes in generalised grant on the opposite side—that the rules themselves are worthless.

We now come to the third of the abnormal chords, the Neapolitan sixth,* much more complicated in form. I should like to set out here seven of the accepted solutions, in order to show you in what they are deficient, but cannot trespass so far on your space. Let us take the chord as follow and examine the first of the two. In which key is it, and where in the root of the chord? For this the *status* of the two flattened notes (in the first chord) must be ascertained.

Let us begin by saying what they are not. They are not (if taken together) the minor third and the minor sixth of a *scale*. There is but one prime that can bear both Ab and Bb *if treated as scale notes*—i.e. to the exclusion of the upper dissonances—namely Ab itself.

I believe that the depressed sixth of the chord, namely Ab is the minor ninth on dominant G. But what becomes of Eb and C, which cannot be borne, as scale notes, by dominant G? The solution is that the notes in question are upper dissonances on G, a minor thirteenth and an eleventh—Ab the thirteenth, transposed by inversion becoming a sixth on the eleventh C.

To proceed step by step, take the minor thirteenth with the minor ninth, and resolve.

Transpose the minor ninth, and resolve.

To obtain the second of the "pair," flatten the B, making it a minor third on the root G. But let it be borne in mind that G, the root which was dominant, becomes tonic as soon as minor third is applied to it; for a dominant *necessarily* bears a sharp third. This of course implies that the first of the pair is in C, and the second in G.

You may ask how do I get a *minor* thirteenth out of the system of overtones? Not in manner so clear as that in which I obtain the minor ninth; but still in manner reasonably satisfactory. We feel that it exists; but the history of its parentage must be postponed till after general consideration of the minor mode.

I conclude this mention of the upper dissonances by inviting attention to a chord—a very grand one which seems to have escaped theoretical notice. It is the chord of the great seventh—so be called great for the same cause that $\frac{6}{5}$ is called the great sixth; for both alike are widened by being based on a flat note.

The great seventh is a seventh upon the seventh, and is major or minor in both third and seventh. G is retained as dominant.

There is a peculiarly plaintive effect about all chords formed partly or wholly from the higher dissonances which at once establishes them ipso facto as dissonantly. The effect, if sought for, will be recognised by every trained ear.

HUGH CHARLETON

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Reviews.

Mozart's Werke. Series V.: *Apollo et Hyacinthus* (Lateinische Comoedie, in 1 Acte); *Bastien und Bastienne* (Deutsche Operette, in 1 Acte); *Il Re Pastore* (Dramatisches Festspiel, in 2 Acten). Series IX.: Divertimento für Orchester Nos. 15, 16, 17, 18. Series XVII.: No. 1, Quartett für Pianoforte, Oboe, Clarinette, Horn, und Fagott (Es dur); No. 2, Quartett für Pianoforte, Violine, Viola, und Violoncell (G moll); No. 3, Quartett für Pianoforte, Violine, Viola, und Violoncell (Es dur).

The first three of the above instalments of the complete edition of Mozart's works belong to the fifth series, which contains the operas—twenty-one numbers in all. Of these *Apollo et Hyacinthus* is the second. It was preceded by *Die Schuldigkeit des Ersten Gebotes*, *ou* [illegible] (the title written by Leopold Mozart on the original score runs:—*Oratorio di Wolfgango Mozart compoto nel Mese di Marzo*, 1766). But here we must, for the sake of accuracy, state that the whole of the *Singspiel* consisted of three parts, of which Mozart composed only the first; the two others were respectively composed by Michael Haydn and Adlgasser. Mozart wrote the music to the Latin comedy of *Hyacinthus et Apollo*, in 1767, for a dramatic performance of the students of the Salzburg University. The comedy is in one act, and the music consists of an *introduzione*, one chorus, two terzetti, two duets, and five arias, preceded each by a *recitativo secco* (having a bass without figures). The solos are apportioned to five singers, representing Œbalus, Melia, Hyacinthus, Apollo, and Zephyrus. The orchestra is composed of the

* I draw a distinction between the Neapolitan sixth and the Neapolitan [illegible]. The sixth may be followed by many chords, but the "sixth" are generally the second of the two being necessarily minor—*i.e.* characterised by a minor third on the root.

usual strings, two oboes, and two horns. The work interests the reader chiefly as a biographical document; for although it contains some pretty things, and is a truly wonderful performance at so early an age, he will not meet with anything strikingly original, or with anything at all worthy of being resuscitated for practical purposes. What makes it as a biographical document, more valuable than most other early works of Mozart's is its belonging to that branch of composition in which he, more than in any other, distinguished himself—we are led up, as it were, to the source of that mighty river which we admire so much in *Don Giovanni*.

Bastien und Bastienne, the next dramatic work of Mozart's pen, was composed in 1768, the same year in which he wrote, at the invitation of the Emperor of Austria, the opera *buffa*, *La Finta Semplice*. Whilst intrigue prevented the performance of the latter, the composer had the satisfaction of hearing the former sung and acted at the house of a Dr Mesmer. The text of this German operetta is a translation, partly adaptation, by Weiskern, of Mme. Favart's and M. Hitmy's *Les Amours de Bastien et Bastienne*, a parody of Rousseau's *Le Devin du Village*. Mozart's operetta is in one act and contains an *entrata*, an interlude (Colas, one of the three characters, entrance with the bagpipes), and fifteen vocal numbers, namely, eleven arias, two duets, one terzetto, and four recitatives. The music, which is simple and unpretending, has a decided German ring. Jahn rightly points to Hiller's operetta style. Between this and the third work at the head of this notice lies quite a string of operas:—*Mitridate Re di Ponte* (1770), *Ascanio in Alba* (1771), *Il Sogno di Scipione* (1772), *Lucio Silla* (1772), and *La Finta Giardiniera* (1775). The *Il Re Pastore* an opera in two acts, was likewise composed in the year last mentioned and on visit of the Archduke Maximilian, a son of Maria Theresa, to Salzburg was the occasion which called it into existence. The libretto by Metastasio originally written for a Vienna court-festival was somewhat curtailed and altered so as to suit the new circumstances. In this opera Mozart comes before us as a master. The progress made since the composition of *Bastien*, &c., may without exaggeration be called prodigious. True, he has not yet attained the power of creating characters of well defined unmistakable individuality; he has not yet found the deeper tones and finer shades of expression for the strikingly pathetic, grandly tragic and finely humorous; but, leaving out of consideration these highest possible achievements, he comes in many respects near to and often reminds us of, the Mozart we love and cherish. His writing for the voice is natural and effective, and his orchestration more than a mere sentional and unessential accompaniment, the instruments beginning to become independent and individualised. To obtain an insight into the plot and the character of the work, it is sufficient to read the list of the *dramatis personæ*:—Alexander, King of Macedonia; Aminta, shepherd, lover of Elisa, who, unknown to himself is discovered to be the only legitimate heir of the Kingdom of Sidon. Elisa, a noble nymph of Phœnicia, of the ancient race of Cedrus, in love with Aminta. Tamiri, a fugitive princess, daughter of the tyrant Strato, in the guise of a shepherdess, in love with Agenor. Agenor, a nobleman of Sidon friend of Alexander, lover of Tamiri. Who can fail to foresee that, after the exemplification of the proverb, 'The course of true love never did run smooth,' and the display of much fidelity and generosity, all will come right at last, and how it will come right? Who would not expect to hear much of "basso mormorio del ardor vivo," of "venti prull e freschi fonti" of "aer tranquillo e di sereni"? In short, the whole thing is a quite artificial production in the taste of a time with much of which we can no longer sympathise. Along with the various fashionable artificialities, we may also class the bravura element of the vocal writing, which shows itself prominently in this opera. The recitatives are partly of the *recitativo secco*, partly of the *recitativo accompagnato* kind. To the instrumentation much variety is given, sometimes only the strings, at other times the strings with oboes and horns (in the overture, in addition to these instruments, trumpets), (in No. 10, two English horns and two bassoons), and in No. 12 four horns are employed. And, strange to say, of the present day, in the finale (No. 14) Mozart contents himself with what we may call his stock company—two oboes, two horns, and strings. It would take up more space than can be spared were we to analyse the fifteen numbers (overture arias, duet, quintet—there is no chorus) of this opera, but even these few remarks of ours will give a general idea of the nature of the music, and may induce some of our readers to apply for further information to the score.

The first two of the divertimenti are written for string and wind instruments (No. 15—No. 113 in Köchel's catalogue—for two violins, viola, bass, two clarinets, two horns, and two oboes, two English horns, and two bassoons; No. 16—No. 131 in Köchel's catalogue—for two violins, viola, bass, flute, oboe, bassoon, and four horns) the other two (Nos. 14 and 18—in Köchel's catalogue Nos. 166 and 186), for wind instruments only, namely, two oboes, two clarinets, two English horns, two horns, and two bassoons. The two oboes, two English horns, and two bassoons of No. 18 which was composed at Milan in 1771 were added two years afterwards (1773). In the new arrangement the clarinets may be left out. No. 17 which sounds here and there very poor and thin, is the least important of these divertimenti. No. 16, on the other hand, in which the most attractive feature of these works—the instrumentation—is particularly prominent, may be said to be the most interesting. Whilst Nos. 15, 17, and 18 consist of four movements (not counting the slow introduction to the last), No. 16 consists of six. In the first allegro all the instruments are employed; in the second movement, an adagio, only the string quartet; in the third, a minuet with three trios and a coda, the strings begin; the four horns play the first trio; the flute, oboe and bassoon, the second; the flute, oboe bassoon and four horns, the third, and all the instruments, the coda; in the fourth movement, an allegretto, the flute, oboe, and strings get a hearing; in the fifth, a minuet with two trios and a coda, the labour is divided thus:—The full band opens the affair, the first trio is apportioned to the flute, two violins, and bass; the second trio to the oboe, two violas, and bass; and all join again in the coda; in the sixth and last movement, or rather sequence of movements—adagio, allegro molto, and allegro assai—the whole force is led into action. These divertimenti may be called a school of instrumentation. A modern composer cannot learn from it all he has to learn, but much that the later masters do not teach him. With our notions of music we are apt to judge works like these unfairly. We forget for what purposes, for what time and people they were written. Our divertimenti are full of excitements; we have no taste for the quiet innocent social enjoyments of which the divertimenti remind us. In short, Mozart shows himself here as a "divine Philistine."

The quintet in E flat major and the quartets in G minor and C flat major, respectively composed in 1784, 1785, and 1786, rank high among the master pieces of chamber music. Of the quintet Mozart wrote to his father after the concert for which he had written it:—"I myself think it is the best thing I have composed in all my life. I wish you could have heard it! And how beautifully it was performed!" Although we greatly admire the quintet, especially for the beautiful and exquisitely effective treatment of the wind instruments, we value still more highly the quartets which are of greater spiritual importance. But why discuss and praise what every one knows and appreciates?

First Valse Caprice, Op. 13. By Xaver Scharwenka. London: Augener & Co.

This charming composition, noticed in its form as a pianoforte solo in the September number of The Monthly Musical Record of last year, now appears as a duet for two performers on one instrument. Upon the former occasion referred to above we pointed out the fact that the Valse Caprice was intended less as a dance creature than as the employment of a dance rhythm as a vehicle for the skilful expression of constructive power. All that remains to be said concerning the present shape in which the composition appears can be said in a very few words, although it would be possible to write a long and elaborate essay upon the origin, growth, and present condition of the valse dance and its rhythm. But, as in the present

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case (at least, the fewer words said the more likely are they to be remembered) it will suffice if we say that in the arrangement of the work for two pairs of hands Herr Scharwenka has not only shown how well and thoroughly he understands the art of writing for the pianoforte, but also displays a complete mastery of knowledge of its powers and can give what may, for lack of a better term, be said to be an orchestral character to his pianoforte pieces by an ingenious distribution of the work.

Five Waltzes for Piano. Op. 8. By MORITZ MOSZKOWSKI. London: Augener & Co.

When the original form of these waltzes, as piano duets, was published, we took occasion in the June Number for 1877 to call attention to their many merits. The attentive readers of the RECORD need not to be reminded of the words then made use of, and for those who make acquaintance with the compositions of Herr Moszkowski for the first time by means of the present piece it will be enough to say as a guide for them, that the substance of the former judgment still holds good. The waltzes are not waltzes to dance to, as the composer has only selected that form as the medium for the expression of his ideas. There is much musical cleverness in the design of all; many will be pleased with the dance in No. 3; while the playful grace of each will prove a strong advocacy for them. Such of the chords as may at first hearing appear strange, the ear will soon grow accustomed to, as they are only strange, not incorrect or ill formed; and the whole composition will help to make the name of the composer more known in England than it is. The present publication—an arrangement for a single pair of hands—has been most skilfully done by Hans A. Ulrich, his competent power having simplified many of the difficulties which appeared in the former publication, without in the least degree interfering with the effect or lessening the peculiar form of the author's ideas.

The Daughter of Jairus. Cantata. By J. RHEINBERGER. London: Augener & Co.

This is a setting for equal voices of a poem descriptive of the miracle of raising the daughter of the ruler of the synagogue. The present translation has been made by Mr. W. A. Barrell, and appears to fulfil all conditions expected. The words are sensible and reasonable, and the accents well laid down so as to fit the sentiment of the music with appropriate syllables. As already intimated, the setting is for voices of like character, so that it is available for performance in boys' or in girls' schools, where such a means of practice is likely to be acceptable. The principal parts may be sung by three voices, but for dramatic effect it would be better if four or more could be employed. The parts for the Narrator and for Jairus given to an alto voice, could be done by one and the same person, though of course it is not difficult to perceive how greatly it would gain in effect if the characters were kept separate and distinct. The wife of Jairus and the daughter each require a special voice, and the duet for the two neighbours might create work for two more voices. The chorus is for sopranos and altos.

There are twelve pieces in the cantata, the first a chorus in unison in e flat, introducing the subject in general. This is followed by an alto solo for Jairus, entreating the Master to come and save his child. The narrator then describes the Lord's consent, and enjoins the exercise of faith. Two of the neighbours then sing a duet, "Behold the Lord our God is good," very melodious and affective. The Narrator then further describes the arrival of the Lord, the appearance of the dead damsel, "with flowers upon her breast and head." To this succeeds a chorus for the wailing women, set in duet form with a characteristic accompaniment. A recitative for alto tells how the maid was wakened from her sleep of death, and a chorus, again in unison, follows. A trio—for the mother, the father, and the daughter—most melodious and fascinating, precedes an alto solo, "Yea! I thank the Father evermore!" and then comes the finale, "Praise ye the Lord," a chorus in three-part harmony with a fine running accompaniment, which completes this most interesting little work. The accompaniment for pianoforte, presents no great difficulties to the player, the vocal parts are easy to sing, without extraordinary or extended intervals, and the vein of beautiful melody which runs through all, ought to secure for it a complete and extensive popularity. It cannot fail to be pleasing wherever it is known; its shortness and sweetness are among its commendable virtues, for if brevity be the soul of wit in speech, the absence of length in music must be a recommendation as well to the student as to the hearer.

Swallow. Song from "The Princess," by Alfred Tennyson. *Schmerzlich* ("The Sunny South") and *Frühlingsabend* ("Spring evening"). Composed by HOWARD S. OAKELEY. London: Forsyth Brothers.

That power of expressing lucidly and reasonably the sentiment of a poem by the medium of musical sounds is not so common a one as might be supposed to be when the vast number of the songs published be taken into consideration. The mere fact of "finding out a musical tune" to fit verses recited in writing does not in itself constitute all that is really required to make a good song, especially when the words and the music are the product of different minds. The melody may be a passable one and may fit the popular taste, but the spirit of the poem, when it was a poem, may be in no wise reflected therein. When, therefore, by a happy combination, the hearer is made to feel that the genius of the words is strengthened by union with thoughtful music a greater amount of satisfaction is thereby secured, and the skill of the musician by whom the feeling is excited is vastly enhanced in estimation. Every thoughtful reading of these songs by the accomplished Professor of music of the University of Edinburgh can scarcely fail to be convicted of the kinship of things above in them, or of the advantage arising from the exercise of a rare refinement of feeling. In the "Swallow" for instance, the music seems so aptly to express the force of the words that the conclusion that the composer has thoroughly entered into the meaning of the poet follows as a matter of course. In the other songs the musician is in some sort his own verse-maker (although he may be indebted to another writer for the idea and notion), those being in a foreign tongue are only available as guides, the form of expression and the choice of language are of necessity the writer's own. If the theme is good he is equally worthy of attention who presents it to a new circle of readers as he who invented or originated it is for his own. There is a sweetness of melody and a grace of form which, apart from the unquestionable musical merit of the construction, should command especial attention for these songs, even if they came from a less exalted authority in art than they do.

Deux Romances pour Mezzo-Soprano. Par HANS VON BÜLOW. Op. 26. London: Augener & Co.

There is a remarkable originality in these two vocal pieces, not only in the arrangement of the melodies, but also in the character of the accompaniments. This is all comme il faut to be expected when the name of Von Bülow is attached to the songs as composer. As the compass of the vocal part is extended, and the character of the melody to each song such as would require the exercise of the best faculties and gifts on the part of a singer—just as the accompaniment which is also of an artistic character than the common run of ballads; and so forth would require a little more than ordinary attention—the proper performance of these romances would call into play the best faculties of both vocalist and accompanyist.

"*Rise up thy Soul.*" Trio for Soprano, Contralto, and Bass. By HENRY SMART. London: Augener & Co.

Once more in this elegant piece of writing, Mr. Henry Smart has shown his power of setting down effective and interesting music perfectly vocal, melodious, and comparatively easy to sing, and agreeable to both singers and hearers. No one of the parts is set in a compass beyond the reach of the good moderately-gifted singer, while the whole forms a combination,

if not absolutely unique or original in its way yet as it partakes equally of the nature of the song, the glee, and the part-song with the addition of a very excellent pianoforte accompaniment, is well worthy of a welcome in those places where voices are available but for whose capabilities there is no provision in the way of part music, much that exists being unsuitable by reason of the undesirable or objectionable character of the words, a disadvantage which the present piece does by no means labour under

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Verschule des Gesanges. Von FERDINAND SIEBER. Op. 122. Offenbach: Joh. André.

PREFIXED to this most thoughtful guide-book to the study of the art of singing is an elaborate and well written essay upon the character, quality and classification of voices, with their several registers, compass, and peculiarities, the meaning and use of exercises which follow and a series of general directions as to the most profitable method of utilising them as studies. The musical exercises, which occupy some fifty full folio pages, are in every respect such as, properly used, would greatly help to the formation of voice, the cultivation of a good style and the power of accurate attack. They are arranged so as to be available for voices of all characters, for although they are marked for soprano, mezzo-soprano, and alto voices, they would need no alteration of key material character to fit them for use by tenor, baritone, and bass voices.

From a musical point of view apart from their educational worth, the exercises would please the student from their melodious and tuneful, and above all, unhackneyed style. That this is a wise arrangement is self-evident, and needs no words of explanation or commendation. If the student is interested progress is certain to be rapid, and these studies are admirably calculated to engage the attention. Full and careful instructions are given throughout, lightening the course of study and lessening the labour of the master and the difficulties likely to beset the learner. One peculiar "use" in the studies cannot fail to strike those who take up the treatise either for work or play—namely, that in the course of his work the learner has the option given him of using either the conventional Italian syllables, "Do re mi fa sol la, si" for the purposes of solfeggi, or those suggested a century or more ago by Grann—namely, "Da, ma, bi, po, hi, lu, ni." This will please the adherents of both systems, for notwithstanding the fact that few books advocate the use of the syllables which belong to Grann's system of 'Denomination,' there are still considerable numbers of singing teachers in Germany and elsewhere who employ them as helping the voices to a more perfect utterance of musical sound than the common Italian fashion of solmization.

MINOR ITEMS.

AMONG the items on calling for extended notice, and yet sufficiently worthy of being considered of such importance as to have their merits brought before the readers of the RECORD, we may mention in terms of the best commendation the *Album Mater* by TH. KIRCHNER, which, edited by John Farmer, forms one of the Harrow Music School Series. Of these "leaves" there are nine, in various keys and of various styles. The Marks of expression are given both in German and Italian, and the whole forms a bouquet of leaves graceful in form and valuable as teaching pieces.—A further selection, or rather some additions to the former selection from Pauer's *Gazette Album* for violin and piano, arranged by F. HERMANN, will unquestionably prove as welcome as the former publication, for it must matters to a real want in the most acceptable manner, and being beautifully printed and withal very cheap is in a position not only to deserve but to command success.—The new *Gazette Française* written by SCOTSON CLARK and dedicated by him to Mme. Viard-Louis (Augener & Co.) now appears in a form which is likely to help to extend a knowledge of it into other channels not hitherto reached by either of the editions for the pianoforte or the harmonium which have already appeared. The present edition is for the organ, and there is an independent line for the pedals, as is both right and proper. All the favour with which it has heretofore been received, because of the flowing agreeable melody which characterises it, will no doubt be renewed, if not redoubled, by this new edition.—Herr SCHAWENKA'S *Two Polish Dances*, Op. 34 (Augener & Co.), have been already favourably spoken of and fully described. Nothing remains but to call attention to them in their new dress as pianoforte duets in which all their points of excellence are not only placed prominently before the player, but also receive an augmentation of interest by the clever distribution of the work among the two players.—The *Second Sonatina* for the pianoforte, by STEPHEN HELLER (Forsyth Brothers) is intended as an introduction to the study of the sonatas of the great masters. The present edition derives its chief point of interest from the careful and judicious manner in which Mr. Charles Hallé has added the fingering signs, and generally revised it so as to make it useful for the intended purpose. It is a carefully edited and boldly printed edition, worthy of all attention.—Under the title of the *Alphabet of Music* published also by Forsyth Brothers, Dr. HILES has written a clear and earnest introduction to the study of the theory of music. He proposes to follow this little pamphlet by a treatise on the grammar of music, to include instruction in harmony, counterpoint, and form; and if the remainder of the work is as clear and lucid as simple and as effective as the Alphabet already published the world of art will be the better in being enriched by a series of reasonable and valuable contributions. The latest additions to the *Perles de Jour* adopted by J. RUMMEL, are Rubinstein's Valse Caprice, and Scharwenka's Gondoliera and Nocturne. As before, there is a considerable amount of ingenuity shown in making these works not very easy in their original form so simple that pupils of only very moderate ability will be able to play them almost at sight. At the same time, it must be said that the general character of the originals is well preserved, although certain of the more elaborate details are of necessity omitted. To accomplish this task no light power is called into use, and it is therefore with the greatest sincerity that the adaptor is to be congratulated not only for the ingenuity and cleverness he has exhibited, but also for having by an acceptable means enabled the young and ambitious player in this instance to become possessed of a knowledge in a most pleasing form of the works of some of the greatest writers for the pianoforte modern times has produced.—*The Daily Exercises* by C. LAMMEYER (Augener & Co.) will be found exceedingly useful as a change from the more extensively known but not less interesting works written for the purpose of smoothing the troubles which beset the way of the young student. They are evidently the work of a good musician, who turns to place the advantage of his experience in a pleasing and useful form.—The *March Album*, collected and compiled by Mr. E. PAUER (Augener & Co.) is already well known to the public by the many and various editions adapted to the majority of requirements of amateurs and others. The present is the Quarto edition of the work, handsome, well printed, and legible.—Two part songs, by MISS CROMPTON (Weekes & Co.), "To Meadows," and "A Canticle to Apollo" words by Herrick, are pleasingly written for female voices, and will no doubt be found as useful as they are intended to be.

RECEIVED FOR REVIEW.

From JOS. ANDRÉ, Offenbach a/m.: (*J. L. Guth*), 3 Heitere Solo Quartette, Op. 39; (*C. Israel*), 3 Lieder, Op. 10; 3 Lieder, Op. 11; (*H. Kipper*), "Der ewige Markgraf," Op. 55.—R. ANDREWS, Manchester: (*Edm. Hoffmann*) "The Song of the Weaver."—ASHDOWN & PARRY: (*Ch. Haworth*), "Slaying Song," "The Voyage of the Sea," Song; "Watching the Lifeboat" Song.—JOHN BLOCKLEY: (*J. Pittman*), "Be Calmed" Bass Song.—HORACE CAMBRIDGE: A Set of 20 Exercises for Organ, &c.—CAMBRIDGE UNIVERSITY PRESS: (*G. A. Macfarren*) "Counterpoint."—J. M. CRAMER: (*R. Guernsey*), Six Songs, Op. 9.—W. CZERNY: (*M. G. Carmichael*), "My Fatal Spirit," Song.—DALE, FENTY & Co.: (*R. Lawler*) "Fantasia and Fugue."—DUNCAN, DAVISON & Co.: (*M. Ravel*), "The Seasons of Life," Song; (*P. Bridgeford*), "The Last Kiss," Ballad.—EWALD & Co.: (*E. Brendel*), "Thy Beauty-Spell," Song.—FORSYTH BROTHERS: (*Ford. Hiller*), "Intro-

tions," Op. 163; "Youthful Reminiscences," Op. 184; (*S. Jacoby*), Violinist's Portfolio, 1 to 12; (*L. Leigh*), Sarabande and Gigue from Corelli's 12th Concerto, arr. for Pianoforte Solo; (*H. S. Oakeley*), "Funeral March" for Organ; (*F. Vivian*), "An Old Story," Melody.—C. JEFFERYS: (*G. Lascelles*), "Music in the Twilight," Part Song.—STANLEY LUCAS, WEBER, & Co.: (*H. Davey*), "Norelette," for Pianoforte; (*F. P. Frenkel*), "The Eastern Star," Song; (*A. Galbraith*), "The Spirit Star," Vocal Duet; (*Ch. Gardner*), "The Moon Shines Bright," Vocal Duet; (*M. Kemp*), "'Tis Joy, 'tis Life to me," Song; "'Tis sweet to win a smile," Song; (*M. Lutterotti*), three Melodies for Voice and Piano, Op. 10.—Orvis's Song "Op. 15 (*E. Lemoine*) 'The King can do no wrong,' Bass Song; (*R. H. Lehr*), May Song "Withered Violets," Song; (*Mrs. Mounsey Bartholomew*) 'The Tambourine Player,' Song; (*O. Praeger*) 'Doth not the Heather Bell' Song. Three Easy Values for Violin and Piano, Sonatina, "Souvenir de Haydn," for Violin and Piano (*Ch. J. Richardson*) 'Flowerets, Song (*J. Schönbach*) 'The Bride's Welcome," Song 'Light in the Darkness," Song 'May Song" (*P. Tschaikowsky*) Chant sans Paroles" (*A. J. Waley*) 'Magdalen at Michael's Gate Song.—J. MCDOWELL & CO. (*R. Andrews*) Dr. Croft's "O Praise ye the Lord," transcribed for Pianoforte.—METZLER & Co. (*Dr. Spark*), Twenty Celebrated Marches for Organ.—NOVELLO, EWER & Co. (*A. Alexander*), "Give unto the Lord," Anthem; "Save me O God," Anthem; "Shew me Thy ways," Anthem; (*A. Andrews*), "Almighty God give us Grace" Anthem (*T. P. M.*) Six Songs (*J. J. Simpson*) 'Bow down Thine ear—O Lord," Anthem. (*Wm. Spark*) THE ORGANISTS QUARTERLY JOURNAL, Parts 11 and 12 and Vol. VI; (*H. W. Warrang*) "O, Mistress, mine" Part Song "Under the Greenwood Tree," Part-Song.—PATERSON & SONS Edinburgh (*J. Kinross*), 'So sang the birds," Song; (*W. C. Levey*), "Come to the Land" Song (*O. Standen*) "XIX Century Quadrille; (*A. M. Wakefield*) "No, Sir!" Spanish Ballad (*R. Weyche*), 'A Swing Song," for Pianoforte.—F. PITMAN (*W. Whitborough*) "Sorrow" Song (*E. Ch. Winchester*) "Grand Festival March" for Organ.—W. REEVES ENGLISH ORGAN MUSIC, Nos. 1 to 5; (*W. R. Johnson*) "Large" "March," for Organ (*M. Karasowski*), Frederic Chopin (*A. R. Reinagle*) Four Introits, for Organ; (*A. Whithughame*) "The Major and Minor Scales."—T. RICORDI (*R. Guerini*) 'Engli d Album, Set Pezzi per Pianoforte.—J. O. SMITH "The Vercicles, &c. &c.—WEEKES & CO. (*J. Adcock*), The Key Table set to Music (*H. G. Barlow*), "Sweethearts once" Song; (*A. Henstock*) 'Fantasia in F for Organ; (*F. Tourt*), "The Angelus," Song.

Concerts.

CRYSTAL PALACE.

With Mr. Manns' benefit performance on the 17th ult., the Crystal Palace Saturday Concerts came to a close. Mr. Goldby's Cantata "The Lord of the Isles" and Schumann's Overture Scherzo and Finale (Op. 52) composed the programme on the 26th ult. It is enough to say of the latter that very interesting work that it was exceedingly well played; and it is unnecessary to return at length to the clever, if not in all points unassailable, production of the experienced composer of *Alcestis*. It may be said nevertheless that advantageous curtailments had been made in the libretto, and that something approaching that dramatic form which is essential to the success, however loosely associated with the traditions of the cantata, was achieved. The artists who undertook the principal parts were Miss Mary Davies (Edith) Madame Cummings (Isabel) Mr. B. McGuckin (Ronald) Mr. Willard Morgan (Allaster) Mr. Ludwig (Robert Bruce) and Mr. H. A. Pope (the Abbot) and their efforts earned a favourable reception for the piece which was followed by a call for the composer at its close. At the succeeding concert were given two novelties, Wagner's "Siegfried Idyll," and a "Spring Overture" by Goetz. In the "Siegfried Idyll" the principal themes of the grand duet between the hero and Brünnhilde were found reproduced in that better manner of the musician when his good genius more prevails. The "Spring Overture" unfortunately came at the end of a long programme. But although the Sydenham audience were moving away while it was being played, the piquancy and freshness of the work were sufficiently manifest to promise its future success here and elsewhere. Among the other selections was Beethoven's Symphony in F, No. 8 (Op. 93), of which the allegretto was encored. The fine performance of the orchestra was admirably supplemented by Mendelssohn's Concerto in G minor, No. 2, by Madame Montigny-Rémaury at the piano. The vocalists were Fräulein Friedländer, instead of Madame Schuch-Proska, who was too unwell to appear, and Mr. Carleton, who made a favourable impression with "Oh, live, or let me die," from *Dinorah*, and the Toreador's song from *Carmen*. The concert of the 26th was the last of the regular season. Opening with the overture to Herr Bodog Dessoy Oliver's national Hungarian opera *The Renegade*, a composition marked by much characteristic melody, and closing with Beethoven's Pastoral Symphony, the poetic grandeur of which was never more sympathetically conveyed or more warmly appreciated, the programme comprised two selections for Señor Sarasate, who with the Ballade et Polonaise (Vieuxtemps) and a Serenade Melancolique by Tschaikowsky once more displayed his unequalled powers as a violinist. Miss Georgina Burns and Mr. Maas contributed vocal solos. Mr. Manns' benefit concert was a great success in every sense, artistically at least, from the crowded attendance and the warm greeting with which the *bénéficiaire* was welcomed on his appearance amid his sympathetic confreres of the orchestra. The splendid band seemed to excel itself if possible, in the brilliant performance of Schubert's unfinished symphony in B minor, in Weber's Concertstück with which Herr Scharwenka was heard delightfully as pianist, in Mendelssohn's Concerto in which the many-sided violin performance of Señor Sarasate obtained him a rapturous recall, dulled somewhat by the injudicious selection of a Nocturne by Chopin, in response thereto; in Berlioz's "Ball Scene, from the "Life of an Artist"—an exquisitely picturesque bit of descriptive melody, and in Liszt's sensational *Hexenritt* Symphony, representing with almost terrible vigour the terrors of the Christian world at the advance of Attila, the struggle and the victory. So ends in triumph a season during which Mr. Manns has produced thirty-five works new to his patrons, and over fifty principally from the masters. Among the German and Italian names which predominate it is refreshing to see that the names of W. S. Bennett, J. Field, H. Gadsby, W. C. Macfarren, C. H. H. Parry and Arthur Sullivan have found a place. But the records of the finest orchestra in the world, in a building almost national, might well find a wider space for British music. Few after all, of these novelties from the Continent take a permanent hold. They are heard once or twice at most, and are lost. It is a question, sure as Mr. Manns is of obtaining an attentive hearing for every first performance, whether—even confessing the dearth of native talent which some are fond of talking about—an equal number of native productions would not supply at least an equal number of successes.

ORCHESTRAL FESTIVAL CONCERTS.

Under the direction of Herr Hans Richter, of the Imperial Opera House at Vienna, a series of "Orchestral Festival Concerts" were given at St. James's Hall from the 5th to the 12th ult. Herr Richter is not only known for his warm attachment to Herr Wagner, but also as the conductor of the Bayreuth demonstration and the unfortunate Wagner Festival of 1877. His visit had more or less the appearance of a new attempt at ovation in honour of the poet composer and the early announcements seemed to justify the belief. But other masters have been admitted, and the proceedings have passed off very much to the credit of Beethoven, Herr Wagner for once not being very specially associated either with a new triumph or a fresh failure. A small but evidently largely Teutonic audience attended the first concert on the 5th, when the *Kaisermarsch* the introduction to the third act of the *Meistersinger* and other Wagnerian selections formed the staple of the early programme. The duet for Senta and the Flying Dutchman from the *Fliegende Holländer*, effectively sung by Frau Schuch-Proska and Herr Henschel, and Wolfram's prize song from *Tannhäuser* were also introduced. An air from the *Seraglio*, Schumann's *Manfred* Overture, and Beethoven's Symphony No. 7, in A major (Op. 92) followed. It was the charming performance of the last by the excellent and powerful band which had been got together that made the success of the afternoon—perhaps of the undertaking. Herr Richter, who conducted from memory, was able to endow the well known work with new graces of light and shade which quite startled his London friends. There was an increased attendance for the second concert, when Wagner's Faust Overture was played, which the programme describes not as a prelude to Goethe's drama, but as a musical counterpart of the typical *Faust*. This characteristic work was supplemented by selections from *Tristan and Isolde* and *Die Walküre* with Herr Henschel as vocalist. Frau Schuch Proska and Fräulein Redeker contributing airs from Mozart and Gluck. Beethoven's Symphony

in C minor was the feature of the second part of the programme, the admirable colouring of which again showed that however devoted to Wagner, Herr Richter has still most independence of soul. In the third concert, of chamber-music, Wagner had no part and Herr Brahms took the lead with his Quintet for Piano and Strings in F minor, which has come in its present condition after passing through the preliminary stages of a string quintet and a scherzo for two pianofortes arranged from his concerto by Herr Scharwenka himself who played it with Herr Grünfeld. The quintet is well known, and it only needs to be said that Herr Grünfeld of Vienna, Herren Franke, Hermendahl, Hollaender, and van Biene were perfectly equal to the task of reviving it. A pianoforte quartet in F major by Mr. C. V. Harford, organist of Trinity College, Cambridge, was a novelty in the regular form, confirming the favourable impression already produced by the composer's attainments and knowledge, if not adding to his reputation for vigour and individuality. Herr Scharwenka gave, among other things, Chopin's Fantasia in A minor and Herr Grünfeld an improvisation on Wagnerian themes in his own individuality of style. This time Herr Henschel sang three songs from his own opera, *Der Trompeter von Säckingen*, which were well received. In the concluding concert, Wagner again came very prominently to the fore, the *Meistersinger Tannhäuser Götterdämmerung*, the *Fliegende Holländer* being represented by one or more selections. Berlioz's overture to *Benvenuto Cellini* and Beethoven's Symphony in E flat major (Eroica) forming the supplementary programme. Herr Richter continued on this occasion, as before, to display his singular power of, as it were, magnetising his band and as if by mere volition, producing effects which, even in works so well known as Beethoven's have come upon the metropolitan audience as revelations.

PHILHARMONIC SOCIETY

The fifth concert of the Philharmonic Society with a sufficiently varied programme, presented few features calling for special remark. Bennett's overture, "Paradise and the Peri," played with fair precision and spontaneity by the band, was heard with more pleasure than the succeeding orchestral selections, Beethoven's Symphony in C minor (No. 5) and Schubert's Italian overture, which had all the special recommendation of being native works and in which, indeed, most of Mr. Cusin's conductors might well have been more busy. Mendelssohn's Concerto for Violin afforded Señor Sarasate the opportunity of displaying his great ability in what is evidently one of his favourite subjects, and a *Fantaisie Norvégienne*—a novelty by Ed. Lalo was, thanks to the violinist to whom it is dedicated, extremely successful. The vocal portion of the programme devolved upon Miss Lilian Bailey, a young lady who, at the first hearing did not particularly strike us, but whom it would perhaps be premature to judge at present; and upon Herr Henschel who improves upon acquaintance, but would have been heard to better advantage had he not been compelled to do battle with Wagner's "Abschied" and "Feuerzauber" (*Die Walküre*). At the sixth concert (May 21st) Sarasate was again heard, this time playing the concerto, written for him by Max Bruch, with so great a success that the audience recalled him three times, and he played a small piece with pianoforte accompaniment no less successfully in answer to the plaudits. Madame Essipoff, who was the pianist, delighted all by a very fine rendering of the "Emperor" Concerto of Beethoven, and some delicate little pieces of Chopin and Rubinstein. The orchestral works were the Leonora Overture, No. 3, of Beethoven, very carefully played, the unfinished symphony of Schubert and the overture to *Tannhäuser* by Wagner. Miss Reviere sang two songs in an interesting style, and Mr. Maas made a great success with a scena from *Aida* by Verdi.

NEW PHILHARMONIC SOCIETY

The twenty-eighth season of the New Philharmonic Concerts commenced on Saturday 26th ult. under the sole conduct of Mr. Gang, who, if the success already achieved be continued—which the announcements fairly promise—will have reason to congratulate himself on a triumphant inaugural essay. The principal orchestral selections in the opening programme were Beethoven's Egmont Overture, Herr Rubinstein's ballet music and wedding march, from his opera of *Feramors* and Hector Berlioz's symphony entitled "Harold in Italy" forgotten since its first production at Exeter Hall many years ago, and it was revived at the Crystal Palace last autumn. The charming manner in which in the last piece the composer has illustrated the poet, the pathos and tenderness of the episodes in the mountains, the grandeur of the Pilgrim's March, the grace of the Serenade, and the wild revelry of the orgie of brigands, have all been dwelt upon so recently to need more than mere reference now. Nothing could be more admirable than the manner in which Mr. Gang's orchestra reproduced in outline and shade the grand picture so boldly and successfully attacked by the musician. Equally fine was the performance of the two other selections named, and of Beethoven's Pianoforte Concerto in E flat, which Mr. C. Hallé contributed most effectively. Madame Augusta Sohst, a finished vocalist, with an excellent voice contributed airs from Verdi and Mozart and two songs (Swedish and Danish) by Weyse (less familiar but made intelligible by metrical translations by Mr. W. A. Barrett). The second concert on the 30th was marked by the introduction of two novelties, a "Second Suite in Canon Form" (Op. 18) by Grimm and a Caprice Russe by Rubinstein. The former work in three movements—allegro con fuoco, menuetto molto adagio, and finale allegro assai—has *Chasse au sanglier*, and will be appreciated as an exercise if not for its more popular claims which however proved sufficient to obtain it a respectable reception. Rubinstein's caprice, written for an accompaniment of piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings, was much applauded, thanks to some effective passages in the scoring, and the delightful performance of the lady who was equally pleasing with Chopin's Concerto No. 2 in F minor. The Entr'acte music and Dance of Almeh from Mr. F. H. Cowen's *Corsair*, produced at the Birmingham Festival three years ago were new to London. The selection which is sprinkled with striking orchestral effects, and has a characteristic Oriental colouring, met with a call for the composer. Madame Tuxalis was the vocalist, and sang operatic airs somewhat too realistically for the admirers of refined art in the concert-room. But if operatic selections are not out of place apart from the stage and the conditions for which they are written, who is to decide where action should cease? Mendelssohn's Scotch Symphony and Auber's "Domino noir" Overture completed the programme. At the concert given on May 24th, Mr. Isidore Salas conducted his own symphony in A minor, and played his own concerto in C minor with extraordinary effect. His playing was clever and brilliant, perhaps a little hard but still it was very good. Señor Sarasate was heard in Beethoven's Violin Concerto and in some "Zigeunerweisen," in each of which he excited the audience to a high pitch of enthusiasm. Benedict's overture "Das Käthchen von Heilbron," and G. A. Osborne's bright and lively introduction to his Opera, *The Forest Maiden* were also included in the programme of this very interesting concert—interesting because of the works given, and for the accurate and artistic style in which they were conducted by Mr. Wilhelm Ganz. The vocalist Miss Georgina Burns, gave two songs most pleasingly, her fresh bright voice and unaffected style augmenting the charm of her singing.

MADAME VIARDOT-LOUIS' CONCERTS.

At the fifth concert given by Madame Viardot-Louis at St. James's Hall the principal feature was a new setting of the *Stabat Mater* for soprano, tenor and baritone by a young French musician, Monsieur G. Salvayre a promising late pupil of the Paris Conservatoire. The work wants the rarer qualities which would give it an enduring place beside the religious compositions familiarly associated with the same subject. It is to too many instances the echo of past treatment without that freshness of timbre which excuses imitation, especially when it is unconscious. Rossini and Gounod come back too often and lose some of their grace and dignity as they come. Nevertheless, in the choral passages there are both force and character and the production throughout shows a student's knowledge of the mechanical resources of the musician with another aspect—one without so many hesitancies not easy to shake off—Monsieur Salvayre's own individuality will no doubt prevail and he will obtain interest as well as attention. The vocalists, Miss Archer, Signor Fabrini, and Mr. Ludwig effectively rendered the principal parts, and were supported by an adequate chorus. Herr Stiehl and Miss Oliviera Prescott also contributed novelties. Of the former a Trauerhild for orchestra, it is enough to say that without much to condemn, it left little to remember—that it was creditable to the art if not to the invention of the composer. Miss Prescott's Concert Finale has the appropriate verve and lightness. At the sixth concert, on the 9th inst. a lively *air de danse* for strings by the young French composer above named showed him to better advantage than did the more pretentious work, and an Entr'acte by Lord Dunmore just had the noble musician's pretensions to be heard upon more than amateur claims. The other selections at the two concerts—the overture to *Zampa*, Beethoven's Symphony in A, Hiller's Concerto in F sharp minor, Boccherini's Minuet for strings, and the overtures to Wagner's *Tannhäuser* and Weber's *Abu Hassan* were played by the well selected orchestra, under Mr. Weist Hill, with unimpeachable precision and colour. Madame Viardot-

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Lucia's own performance was prominently brilliant in Hiller's rousing composition, and the solo vocalists, Miss Henschel and Miss Mary, and Mdlle. Speiser sang in a way to sustain the all-round excellence which has led to the increasing prosperity of this undertaking.

THE MUSICAL UNION.

Professor Ella inaugurated the thirty-fifth season of the Musical Union in St. James's Hall on April 29th. Herr Xaver Scharwenka, who had already obtained the credit due to his extraordinary talents as a pianist by his previous performances at Sydenham, had the most important piano in the programme, and fully justified all the kind things which had been said of him. With Beethoven's Sonata (appassionata) in F minor he absolutely thrilled his audience, and two or three works of his own once more showed that he combines no common claims as an original composer, with his undoubted brilliancy as an artist. Other features of the occasion were Haydn's string Quartet in B minor (Op. 76), and Mendelssohn's Quintet in B flat (Op. 87). Both pieces were executed pleasingly but the latter was exquisitely played. The violins were Signori Papini and M. Wiener, the violas Herr Hollander and Mr. Hann, and Mr. Lasserre was the violoncello. The Duke and Duchess of Edinburgh were present at the second performance when Madame Essipoff reappeared after two years of absence. It is seldom that an *artiste* so delightful in every way has been found. Mere readiness of manipulation is an uncommon requirement, but the faculty of conveying the very spirit of the music without even a suggestion of wood and wire belongs to genius, and that rare gift Madame Essipoff undoubtedly possesses. On this occasion she played Chopin's Ballade in A flat, Leschetizky's Berceuse in G, and Rubinstein's Valse Allemande in F. Two string quartets, Mendelssohn's No. 1 in E flat (Op. 12) and Beethoven's No. 2 in C (Op. 18), were played capitally by the gentlemen named who supported the fair Russian in Schumann's pianoforte quartet in E flat (Op. 44). By this moment it may be seen that Professor Ella is maintaining the spirit with which he started the Musical Union with undiminished ardour and vigour.

PIANOFORTE RECITALS.

The month has been rich in pianoforte recitals, not only in the sense of quantity but from the excellence of the performances. Mr. C. Hallé's concerts have, in accordance with the promise of the preliminary announcements, introduced several novelties to his patrons. Of these II. Goetz's Quartet in E minor for pianoforte, violin, viola, and violoncello, was very successfully presented by Mr. Hallé, Madame Norman-Néruda and Herren Straus and Franz Néruda at the first selections from Mozart, Beethoven and Brahms making up a programme in which the popular pianist was brilliantly supported by Madame Néruda and her two skilled coadjutors. The second concert was marked by the production of a trio in A major by Herr Rheinberger dedicated to Mr. Hallé, simple in form but full of spirit and not without grace. The third movement, a minuetto, is pretty and was much approved, where all was successful. Four Novelletten, 1–2, 3, 4 (Op. 21), Schumann, evinced alike the skill of the player and that delightful sense of melody which is one the least worthy attributes of the composer. Vitali's Chaconne in G minor was exceedingly well chosen for a solo performance by Madame Néruda; and Brahms's Trio in B (Op. 8) by Messrs. Hallé and Néruda and Madame Néruda, appealed as the final item to the admirers of the peculiar style in which the composer has found fame. For the third recital a quintet in B flat by Goldmark, and Schumann's Novelletten, 5, 6, 7, 8 (Op. 21), were announced as special features. Bach's Sonata in A, for pianoforte and violin, and Mozart's Quartet in E flat No. 2, for pianoforte and strings, were the more familiar selections. The Princess Beatrice attended the second performance, and would not allow any special arrangements to be made for her reception, being satisfied to come and go quietly and take her seat with the audience.

Madame Essipoff whose high merits have already been noticed in another part of this impression, gave two recitals, and left strong enough to sustain alone the whole weight of the first entertainment. The programme comprised vocalises in C minor (Beethoven), Sarabande et Bourrée (Bach), Prelude et Toccata (Lachner), Gigue in G minor (Mozart), Nocturne in B major (Field), Pastorale (Scarlatti), Impromptu in C minor (Schubert), Gavotte (Niemann), Faschingsschwank (Schumann), Nocturne, Etude et Mazurka (Chopin), and Tarantelle Venezia e Napoli (Liszt). This list which was sufficiently exacting exhibited the fair *artiste* in almost every possible character, and she came out of the test triumphantly. But the intensely sympathetic rendering of every varied thought in Schumann's work alone would have been sufficient even for those who were not to be carried away afterwards with the silvery ripple of Chopin's mazurka. The second recital took place on May 22nd, and at this Madame Essipoff enlisted the assistance of Madame Montigny-Rémaury for Saint-Saëns's variations on a theme by Beethoven, for two pianofortes. It need not be said that the piece received justice at the hands of two such excellent exponents. Beethoven, Raff, Field, Schubert, Schumann, and Liszt were the composers who furnished the rest of the programme.

Miss Agnes Zimmermann gave a recital on May 21st, when she was assisted by Madame Néruda, Messrs. Straus and Daubert, Mesdames Friedlander and Reisler. Schumann's Quartet (Op. 47), for piano, violin, viola, and violoncello, was very brilliantly performed, the pianist and violinist combining with excellent effect in the sparkling scherzo and the spirited finale. Raff's Gigue con variazioni (Op. 91) was executed by Miss Zimmermann with the force and colour which the somewhat tricky piece allows of, and in a new sonata for pianoforte and violin of her own composition, that lady and Madame Néruda were particularly happy. The loveliness of two or three of the movements, and the freshness of the work as a whole, will doubtless make it popular. The other principal selection was Sterndale Bennett's chamber trio for piano, violin and violoncello. The two vocalists, Mdlles. Friedlander and Reisler were somewhat overshadowed by the instrumental performance, but they sang some German songs with much force and fair effect.

THE BACH CHOIR.

The second and concluding concert of the Bach Choir took place at St. James's Hall on the 24th May. Only two selections from the grand composer whose supremacy the society peculiarly affects, had a part in the programme—the double chorus for choir and orchestra "Now shall the grace" and the Pastoral Symphony from the Christmas Oratorio for orchestra. Nevertheless, Bach lost none of his dignity by the apparent desertion, for the former magnificent work superbly rendered nobly sustained the glory of the master, and the latter very appropriately opened the second part of the performance. This included Brahms's unaccompanied motet for five voices "Es ist das Heil," Beethoven's "Meeresstille und Glückliche Fahrt," and the "Banquet of the Phæacians" from Max Bruch's *Odysseus*. The central piece of the occasion, however, was Sterndale Bennett's cantata, the *Woman of Samaria* and the placid charms of the work were most sympathetically reproduced by principals, chorus, and orchestra—the quartet "God is a Spirit" was deservedly encored. The vocalists, as before were Mesdames Lemmens-Sherrington and Patey, Messrs. Shakespeare, Lampton, and Thorndike, and Mr. Otto Goldschmidt was again the admirable director.

Musical Notes.

The Society del Quartetto Corale in Milan gave the first performance in Italy of Mendelssohn's *Elijah* on Monday April 28th with great success. The translation and adaptation made by the Marchese Domenico Caprarica is exceedingly faithful and poetical.

St. James's Hall.—Mr. Henry Leslie's Choir gave a second concert on the 15th ult. The most interesting items in the programme were Dr. Pearsall's motet for eight voices, which was exceedingly well sung, and Tallis's curious forty-part song for eight distinct choirs, each being carefully rendered and very reverentially received. A number of part-songs and glees, old and new were also presented.

At the two hundred and twenty-fifth festival of the Sons of the Clergy in St. Paul's Cathedral on the 14th ult. under the direction of the organist Dr. Stainer his cantata, "The Daughter of Jairus" produced at the last Worcester Musical Festival was included in the service, as also Handel's Hallelujah Chorus and the 100th Psalm.

M. Saint-Saëns's setting of Victor Hugo's poem, "La Lyre et la Harpe" in an English dress, is to be heard at the Birmingham Festival in August next.

Practical Examinations in Music.—An examination for candidates residing in or near London has been arranged to be held at the house of the Society of Arts during the week beginning June 16th. The examinations will be exclusively practical and will take account of voice, style, ear and reading. Candidates in vocal music will be required—a. To sing a solo, or take part with another candidate in a duet, already studied. Credit will be given for the chosen of the piece sung. b. The pitch of a key-note being given, to name

sounds, or successions of sounds, played or sung by the examinee in that key and in the keys connected with it *e.g.* the dominant sub-dominant relative minor, or other. 3. To sing or sol-fa at sight passages selected generally from classical music. Candidates in instrumental music will be required—1. To play a piece already studied. Credit will be given for the choice of the piece played. 2. The pitch of a key-note being given to name sounds, played by the examiner in succession or in combination, in that and its relative keys. 3. To play a given portion of a piece at sight. The maximum of marks is 100. These will be distributed among the subjects of examination in the following proportion :—

Vocal Music.		Instrumental Music.	
Voice	40 per cent.	Execution	40 per cent.
Style	20	Style	20
Ear	20	Ear	20
Reading	10	Reading	10

Candidates who obtain 75 marks will be entitled to a first-class certificate, and those who obtain 50 to a second. Candidates, the number of whose marks is below 30, will be entered as not passed. Before admission to the examination all candidates must have sent in a certificate, from a professor or other musical authority to the effect that their qualifications are such as to afford a reasonable chance of their passing. Vocal candidates must come provided with a second copy of the solo or duet they have studied, in the established notation. An accompanist will attend the examination for vocal music, but candidates who prefer to do so can bring an accompanist with them. Each candidate must pay a fee of 5s. The examination will take place in the day or evening according to the convenience of each candidate. Intending candidates should at once communicate with the Secretary of the Society, stating if they desire to attend during the day or in the evening. They will then receive due notice of the day and hour fixed for their attendance.

In the glee competition for prizes offered by the Huddersfield Glee and Madrigal Society the first prize for Serious Glees was awarded to Mr Alfred J. Caldicott. Miss Bax of Worcester who, it may be remembered, carried off the special prize at Manchester last year for Cheerful Glees. The first prize for Cheerful Glees was awarded to Mr. Theodore Distin. The second prizes were not awarded. Dr. John Stainer was the judge.

Herr Arnold Krug has received from the King of Würtemberg the gold medal for Art to wear with the ribbon of the Friedrich order.

A series of examinations in practical music, at the Glasgow Association for the Higher Education of Women, have been held in Glasgow by Mr. W. A. Barrett, acting for the Society of Arts with the most satisfactory results. The examiner reports most favourably of the condition of musical knowledge as exhibited by the candidates.

Spontini's "Olympie" is to be revived on the occasion of the golden wedding (of the Emperor and Empress of Germany.

Adolph Henselt, the celebrated pianist who has been giving his services gratuitously for twenty years as inspector of music in the educational establishments of the Russian nobility at St. Petersburg, has been recompensed by Imperial decree with the titles of Actual Counsellor of State and His Excellency.

The death is announced of the Duke of Roxburghe a member of the council of the Musical Union and an earnest amateur of music. By the duke's death another gap is made in the list of Professor Ella's original supporters. But as the present distinguished circle which assembles at his *matinées* abundantly proves his concerts still maintain their *prestige* and are never likely to lack a band of aristocratic patrons.

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27. Andantino grazioso, from 17th String Quartet (C).
28. Minuet, from 13th String Quartet (G).
29. March in A flat (Wind Instruments).
30. Minuet, from "Emperor's" Quartet (No. 1, in C).

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The Monthly Musical Record.

JULY 1, 1879.

MUSIC IN THE FUTURE.

THE Practical Examinations in Music instituted by the Society of Arts have borne such sound and wholesome fruit, even in this early stage of their existence, that as a natural consequence great interest is excited, and the highest hopes for music in the future are entertained, the prospect which is likely to be beautified by the spreading of the fair branches of the parent tree, and the offsets and saplings which may spring from it, is altogether no discouraging one.

Although the matter alluded to above was simply an experiment the result has proved so far satisfactory that it is to be hoped that the Society of Arts will carry on the good work thus begun, by instituting a series of examinations in the higher as well as in the elementary branches of the art. Time will prove the great extent of the musical talent and culture possessed by the natives of our country, and enable the possessors to take the position among musical people to which they are entitled by their abilities, with credit honour and confidence.

The terms of the qualifications required of all candidates who presented themselves for examination have been necessarily at the outset of an elementary character. Each candidate was expected to bring a piece of vocal or instrumental music previously studied, and was required to sing at sight a melody given on the spot. A test as to the accuracy of the ear, and of the readiness to distinguish intervals, was also imposed, and a certain number of marks given for each exhibition, that assigned to the reading being double that set out for each of the other qualifications. First and second class certificates have been awarded to successful competitors; those obtaining 75 per cent. were included in the first rank, those with 50 and below 75 per cent. were placed in the second class, while those obtaining above 30 and less than 50 were simply said to have passed, and did not receive a certificate. The proposal to hold these examinations originated, we believe, with Dr Hullah, and the idea was not only readily taken up by the Society of Arts, but the whole experience of that body has been brought to bear in order to secure uniformity of working, and the customary high standard observed in all the examinations directed by the Society.

Great centres have been established at Glasgow, Birmingham, and London, and a considerable number of candidates have presented themselves at each place. Judging by the results exhibited in the table printed in the Journal of the Society, there must have been a vast amount of musical talent exhibited by the several candidates. This may be taken as being especially significant of the improved taste for and effort in cultivating music both as a science and art and altogether hopeful for music in the future. There is no statement as to the ages of the candidates who presented themselves, but if they were all young there is the better ground for hope, as the encouragement they would receive in the award of a certificate will doubtless prove an incentive to the further prosecution of the study of music both theoretical and practical. These examinations will doubtless also prepare the way for the formal recognition by the Government of the necessity of establishing if not proper training schools for music throughout the country, then probably an official support of the chief academies, or the union of existing bodies into one important head and perhaps also an organised scheme for securing proper inspection of musical teaching in elementary schools may, in course of time, be prepared and set in action by this means assuring those interested in musical education that the training in all departments should be systematic and thorough. To attain this desirable end, the advocates of all the various methods should unite, as they probably will if they are sincere in their professions, namely that the object sought to be gained by the various teachers and propounders of systems of musical instruction is the advancement of the science whose difficulties they seek to lessen or to smooth away. They must rejoice to welcome all proper encouragement for their labours, as the organised recognition of musical teaching, arrived at by any system whatever, must be in the long run. It is not a question of methods, but of results. Qualified musical inspection and examinations, assisted by the Government as what is now required. Therefore every earnest teacher should gladly co-operate to aid this design, feeling assured that his music entails labours will be fully rewarded. Opposition may possibly be offered by those whose works have been undertaken for self aggrandisement, and whose want of scientific knowledge will not bear the light which must of necessity be thrown upon their doings. Musical teaching will become thorough, and should have an further chance incompetent teachers must fall out of the ranks, and bogus academical boards cease to exist. In the meantime, until a general and carefully digested Government plan be adopted, all praise should be given to the attempts being made to promote the teaching that is being privately done, by assisting the Society of Arts in the furtherance of the admirable recently instituted for what is really for the benefit of art and the encouragement of students. The examinations thus instituted are in the present time exceedingly opportune, and if the plan is extended by the addition of higher examinations in the more advanced stages of the art and science, an order of merit will be established which the recent decrees of the Universities have excluded from the advantages of obtaining a diploma recognising technical skill. It is of course very desirable that a musician holding a University degree should show some acquaintance with other arts and letters besides those in music, but there are many worthy students who for lack of opportunity have not been able to qualify themselves for examination in anything else but music. If a higher examination be established the diploma given by the Society of Arts will have a value as evidence of musical accomplishments. The worth of the University degree will be in no wise lessened, but, on the contrary, increased, for the number of possessors will be proportionately smaller than heretofore, but the certificate given as the result of these practical examinations by the Society of Arts will hold a place not fully or fairly occupied at present for it will be sought for by a class which the University examinations now do not attract, and do not seem to be designed to reach. The desire to obtain distinction will keep alive the interest in the matter, and if the demand should be great enough, examinations will have to be held twice or three times in the year, the certificates will be accepted as testimonies of well-tried merit, and the study of music, both theoretical and practical, will become more earnest and properly directed.

The necessity may arise for establishing schools of instruction properly supported by the municipal authorities, after the example set by the citizens of Cork. That city has been the first to take advantage of the permission afforded by a recent Act of Parliament to obtain a share of the municipal rates set aside for practical education in science and art, and has established a School of Music under the most promising auspices. The clause in the Act which admitted music into the list of subjects belonging to Science and Art was obtained by the wisdom of Mr. Murphy, the member for the city of Cork, himself an earnest and enthusiastic lover of music, and one of the most active and energetic supporters of the school now at work in that city. The Act is confined in its working to Ireland, and as yet Cork is the only place taking advantage of the provisions but the opportunity of obtaining a contribution towards the maintenance of the scheme is too tempting a one not to be embraced by other large towns within the island, and so it may be considered that time alone in waiting to enable all interested in the great work to see other places forming and keeping alive similar schools of music. In those towns where the number of ratepayers is large, the income thus derived will be proportionately extended, and there will probably soon spring into life and act on a number of schools which shall furnish a ready means of fostering and developing native talent. If the experiment in this direction also proves successful, it may be hoped that a like clause may be inserted in the similar Acts relating to the other parts of the kingdom, and in time both England and Scotland will enjoy the privilege of having a number of recognised training-places for music in its large towns. Music should be considered as important a matter of education as drawing, designing, and painting, and all that possibly can be done to afford the means of proper talent for training should be done, and that speedily. The instruction thus sought might be tested in the several localities by competent and duly appointed examiners, or facilities should be afforded to the students to have their work assessed by a central body, such as the Society of Arts in London. To this point the newly-organised practical examinations will tend. In the students themselves will demand the means of skilled instruction, such as is afforded by the State in almost every other branch of art or science; and they as a natural consequence will be glad to welcome the examinations which shall assess their qualifications. Music is not now merely an ornamental accomplishment; it is with many the means by which the daily bread is earned. Like as in drawing or painting, those who have the best chance of success are they who display natural ability and an innate power for invention. Every advantage should therefore be afforded, so that it may be rightly acquired, and carefully assessed, that the student should not be wholly left to gain all their knowledge to and from themselves, but that they be in the position to obtain all the advantage of accumulated experience and scientific knowledge which well trained and accomplished masters can impart—so that in the struggling for livelihood and in the race for position those who fight and those who run may have equal power of obtaining qualification with those with whom they are likely to compete. The establishment of these practical examinations in music will of necessity be progressive if they are vigorously and intelligently carried on, and in the progress it may not be unreasonable to expect that schools where music is taught scientifically will spring up from one end of the kingdom to the other, even with or without Government support, but both with it and so the cause of music may be made truly hopeful to the present and valuable in the future.

EDVARD GRIEG THE NORWEGIAN COMPOSER.

A CRITICAL STUDY, PRECEDED BY A SHORT CHAPTER ON FOLK MUSIC AND NATIONALITY CONSIDERED IN THEIR RELATIONS TO ART-MUSIC.

BY FR. NIECKS.

PRELIMINARY.

THE importance of folk-music for an already highly developed art music in generally over estimated, and the nature and relative position of the two often wholly misconceived. There are enthusiasts who extol the simple strains of the people above the most sublime conceptions of the great masters; there are composers who flatter themselves with the hope of curing their impotence by an infusion of genuine or closely imitated folk-tunes and national peculiarities.

The true relation of folk music to art music is that of a child to a man. The man may learn some valuable lessons from the child, but that does not prove the superiority of the latter. For cannot the man teach the child more than he can learn from him? Surely it is not wise to preach like Rousseau a return to a state of nature, ignoring the glorious beneficent antagonism of the best, the God-gifted of long ages and many countries! Are we to cut down a wide-branching tree, that has brought forth rich harvests of delicious fruit, because of the parasites that prey upon it, and thereby obstruct its growth and diminish its vigour and fruitfulness? Which is the more advisable proceeding, to set about rearing a young tender sapling, or to free the tree from the obnoxious weeds?

Patriotic and ambitious musicians have often attempted, and almost as often failed, to create a national style in their countries. And why have they failed? Because they thought they could attain their end by trimming a foreign art with the peculiarities of their national folk music. These peculiarities are, however sometimes quite accidental, and apparently of little or no importance. Indeed, the most striking ones are not always the most significative. The consequence is that, although these manipulations may succeed in creating a manner, they will never create a style. And without a style no national art, or high art at all, is possible. We find these men successful in little things—in songs, dances, and kindred small forms. Their *forte* is genre-painting. Great forms demand great thoughts, great thoughts an appropriate great style. Folk music, as folk lore in general, contains only simple, not complex, ideas, and presents them in equally simple forms. Once more, folk-lore is the childhood of art.

Nationality, like individuality, left to itself is narrowness. From narrowness results manner, style being formed by gradual expansion and development. At first, nationality is exclusive—i.e., shut off from other nationalities as much by its peculiarities and prejudices as by the natural and artificial defences on its borders. Gradually as by war and commerce intercourse between the nations increases the national mind is more and more enlightened, and the sphere of vision enlarged—foreign ideas are assimilated and new notions dispel old prejudices. The course of development of the national mind is, however, not always so smooth and uninterrupted. In the case of a country art for instance finding admission into a country without an art, or with one in the first stages of its growth, the foreign art overwhelms the native art, whose power of assimilation is not equal to the occasion, brushing it if the productivity of the nation is feeble temporarily oppressing it if the productivity is strong. Those nations, then, must have the finest art and the best

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style who, with a well-constituted individuality of their own, have assimilated most. To take one example, do you think the German musical art is the product of Germany alone? Not at all; the Netherlands, Italy, France, &c., assisted in the building of this splendid edifice.

Art-music is not only influenced by, but it also influences, folk-music. This influence shows itself partly in the alterations which are introduced by the people into their old tunes, and partly, if the production of folk-music is not wholly checked by that of art-music, in the character and appearance of their new tunes. It is an interesting fact, explained by what has been said above, that the folk-music of those nations which have produced a national art music although each still preserves a character of its own (as for instance the German, Italian, and English folk-music), differs less and has fewer striking peculiarities than that of those nations which have no art music, as for instance the Poles, Servians, Norwegians, Scotch, and others.

A nationality or individuality before its development is an insignificant thing compared with the vast universality which surrounds it. Still it is a something differing in certain respects from all other things. In so far as these differences are the outcome of peculiar experiences and powers of observation they are of universal value. But it is otherwise with all those peculiarities which owe their existence not to the character of the people but to adventitious circumstances which are not qualities but accidents—as folk-music, for instance, to the capacities of the instruments and voices, to the sounds of the surrounding animate and inanimate nature, &c. These are national prejudices and weaknesses. To the artist they may be of use as decorative effects, but they ought always to be regarded by him as accidentals, not essentials.

The strength of the inborn and the acquired, the individual and the universal elements which make up a nation or an individual the proportion of these elements to each other and the degree of their intrafusion, interpenetration, and intergrowth, are the true test of the nation's, the man's greatness. Those men who are most peculiar in their ways are certainly not the greatest, on the contrary the greater the man the less obtrusive his individuality. The individuality is there but being freed from all littleness and diffused over a vast accumulation of universality which it leavens, it is not at once perceived. Hence such men do not write only *for* one country or one age, but for the whole world and for all time to come. Homer, Dante, Shakespeare, Molière, Goethe, Leonardo da Vinci, Michael Angelo, Raphael, Handel, Mozart, and Beethoven may illustrate what I say. And as with individuals, so it is with nations.

EDVARD GRIEG.

Edvard Grieg was born at Bergen, a sea-port town on the western coast of Norway, on the 15th of June, 1843. He received his first instruction in pianoforte playing from his mother at the early age of six. By and by he began also to compose, and with such success that when his parents showed some of these juvenile attempts to Ole Bull, who visited Bergen in 1858, the famous violinist advised them to give their son the benefit of a thorough musical education. Accordingly young Edvard was sent in the same year to Leipzig where he remained till in 1862 a severe illness obliged him to return home. He had as teachers Moscheles for pianoforte playing, Hauptmann and Rinkel for harmony, and Reinecke and Reinecke for composition. M. Dannreuther, who studied in Leipzig during the years 1859–1863, and thus was Grieg's fellow-student for three years, remarks (in Grove's "Dictionary of Music and Musicians") concerning the Norwegian's doings in the famous German musical town, that "during the term of his studies he lived mostly in the romantic world of Schumann, Mendelssohn, and Chopin." From the same source we derive the information that after Grieg had retired to the North, "Danish, Swedish, and Norwegian *Volksliedér* and dances absorbed his fancy." But his musical studies were not confined to this kind of music, for (see Mendel's "Musikalisches Conversations Lexikon") after his recovery he went in 1863 to Copenhagen and there enjoyed the advantage of Gade's advice. In 1867 Grieg took up his abode in Christiania where he still lives in full activity as a teacher and as conductor of a musical society founded by him and by which it is said, the master pieces of the past and present are carefully studied and publicly performed.

Grieg has published about thirty works, the greater number of which consists of short compositions for the pianoforte but among them there are also a concerto for pianoforte and orchestra (Op. 16) three sonatas—one for pianoforte alone (Op. 7) two for pianoforte and violin (Op. 8 and 13)—and a few vocal compositions, most of them songs. On the programmes of the last Tonkünstler Versammlung (Meeting of Musicians) at Wiesbaden on June 5–8, 1879, Grieg appears with two works—"Von der Klosterpforte" for mixed and solo voices, female chorus, and orchestra, and a string quartet which was performed last winter by Heckmann's quartet party of Cologne in various towns. In my remarks on Grieg's works I shall confine myself to those for the pianoforte, and select from them a few for special notice.

Grieg's Opus 3, "Poetische Tonbilder" (Poetic Tone pictures), consists of six short pieces, which I think may be reckoned among the best things he has written. The composer fulfils what he promises: the title is no misnomer. What higher compliment can be paid to the artist who is bold enough to apply to his work the epithet "poetic"? These "Tonbilder" make one feel that the man has music in him; they have an easy, natural flow, and a flash of originality without. The national element which becomes so prominent in his later compositions, gives to this work only a slight tinge. A great part of the charm of these pieces is no doubt owing to this apparently *unconscious*, infusion. Soon however Grieg began to form a manner of his own. How far the peculiarities which distinguish it are national or individual, natural or artificial, I do not venture to decide. But I say without hesitation that his manner is the spontaneous outgrowth neither of his nationality nor individuality, but rather, to some extent, the result of conscious imitation and laborious excogitation. Now allow me to point out a few of these peculiarities. I shall quote first a few bars from the slow introduction to the first movement of the Sonata, Op. 13—the preluding of the violinist—of which one may say that it contains Grieg's style *in nuce*:—

(No. 1.)

My next quotation shall be from the same work, the

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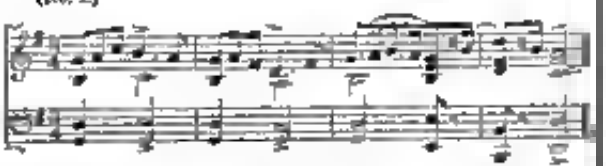
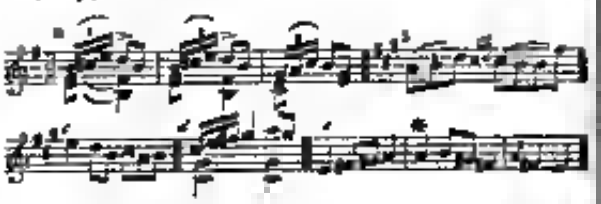
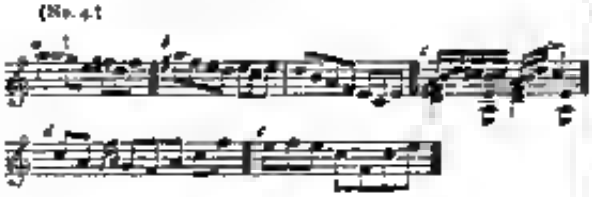
first subject of the *Allegro vivace*. It exemplifies several of the composer's peculiarities:—

(No. 2.)

Let us mark the melodic progression of the opening motive. Progressions of a second and a third, ascending or descending, as well as of a third and a second (these latter, however, less frequently), likewise ascending or descending, are of very frequent occurrence:—

(No. 3.)

The reader will find further examples in No. 4, *a*, *b*, *c*, *d*, No. 6, *b*, No. 8, *b*, No. 9, *a*, *c*, No. 10, *a*, *b*, *c*, &c.

A rhythmical peculiarity is the mixing of notes that divide a portion of the bar into three parts with such as divide a portion into two—for instance, quaver triplets with quavers. In most cases the triplets break up and lighten the first or last beat of the bar. The following quotations will make my meaning clearer:—

(No. 4.)

Read again, in connection with this, No. 1, No. 3, *b*, *c*, No. 6, *a*, No. 9, *c*, No. 10, *b*, &c.

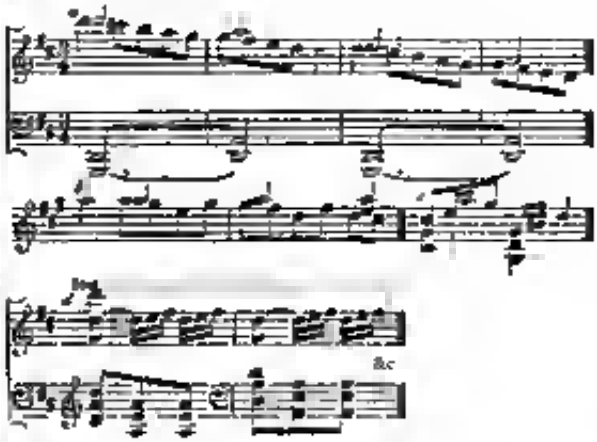
An obvious relationship exists between the above rhythms, in which short notes precede longer ones, and the following specimens often found at the close of periods, parts, and movements:—

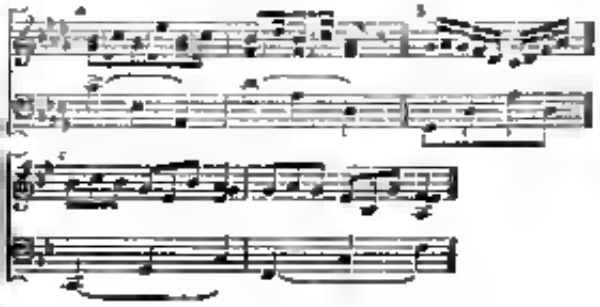
(No. 5.)

The accent is often transferred to the usually unaccented part of the bar, as, for instance, in No. 2.

Sequences of alternate dotted quavers and semiquavers occur very frequently. To save space, No. 2, No. 7, *a*, No. 9, *b*, and No. 10, *c*, must do duty also in this case.

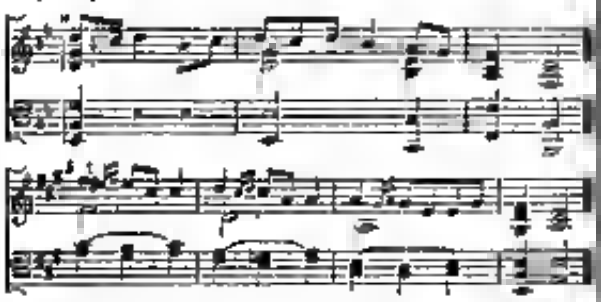
The rude rusticity of bare fifths has an irresistible charm for the composer, it is a necessary ingredient of the pictures he paints:—

(No. 6.)

What I may call, for want of a better name, hurdy gurdy passages are frequently met with in Grieg's music. I refer the reader to No. 6, *a*, *b*, and No. 9, *c*. These examples illustrate the matter imperfectly, but they must suffice. This family likeness, this Laskadalical expression of the following excerpts will be at once evident to every one. They should be compared with the last-quoted examples, with most of them they have much in common, among other things the balancing of, or the rocking on, the tonic and dominant:—

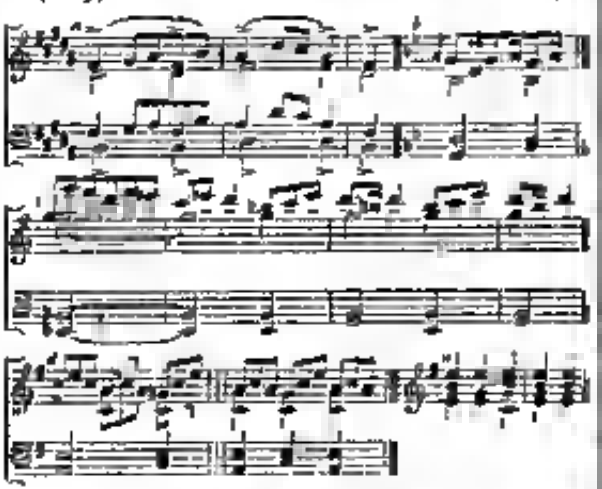
(No. 7.)

These quotations remind me of a very important point in Grieg's style of composition, namely, his habit of repeating phrases. Take for instance No. 3, *a*, No. 6, *a*, *b*, *c*, *d*, No. 7, *a*, *b*, *c*, No. 9, *a*, *b*, *c*, *d*, No. 10, *c*, all these phrases are repeated often literally, sometimes in a different octave, or with a slight melodical or rhythmical variation.

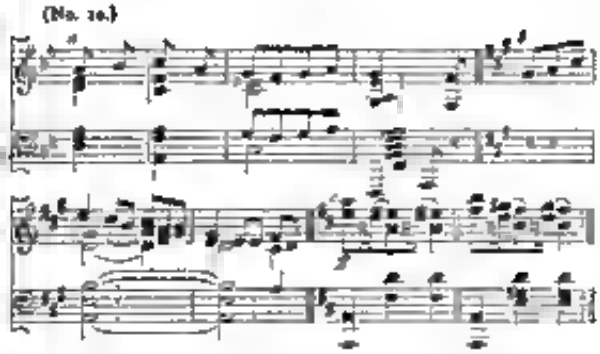
In matters of harmony Grieg likes to revel in chords of the ninth, has a strong attachment to the secondary chords of the seventh—especially those with minor third and seventh, and perfect or diminished fifth—pays much attention to the secondary triads, and freely indulges in the exciting stimulant of unprepared major sevenths, minor seconds, &c. Were I to attempt an adequate illustration of these various points, I should probably draw upon me the wrath of the power that wields the thunderbolt in the realm of the MONTHLY MUSICAL RECORD. For the present the reader shall rest satisfied with a slight indication of the points in question—I hope the sympathetic reader will do so likewise. Further on I may discuss and illustrate them more fully.

As to the chords of the ninth (I should have mid above that I include, for brevity's sake, under this term such combinations of tones as most people are not in the habit of calling chords), I have no more to show than No. 7, *a*, *b*, *c*, although not for want of material, as almost every page of the composer's works would have furnished unquestionably. Of secondary chords of the seventh I give as examples No. 7, *c* and No. 8, *a*. Also the second and third quarter of the first bar of No. 2 must at your service, if you like to accept them:—

(No. 4)

The last musical example (No. 5, *b*) is the representative of the strong, prickly seasoning, No. 6, *b*, comes forward as support.

Very characteristic of Grieg's style is the use he makes of the succession of the chords on the tonic and mediant. The next illustration will furnish some examples, also one of the inversion of this progression—the succession of the chords on the tonic and supertonic (No. 9, *a*):—

(No. 9.)

The frequency of a stationary or anticipated bass, and the introduction of belated and anticipating non-harmonic notes, and such as remain so to speak, hanging in the air, must be noted in Grieg's compositions. But this and much more I must leave the reader to find out for himself, as opposed from the works, which he may acquire without much trouble, and partly also with little expense. One other hasty and I have done with quotations for awhile. They exemplify various things. No. 10, *a*, shows a characteristic modulation, &c., No. 10, *b*, quite an accumulation of national peculiarities; and No. 10, *c*, what Grieg ventures upon:—

(No. 10.)

Very likely the reader will say, all these chords, dissonances, rhythms, melodic and harmonic progressions have been used by other composers. To which objection I can only reply by a question. How and how much did they use them?

But enough of these microscopic investigations, let us now take a higher and fuller view of the composer's works. Before doing this, however, it may be well to state that the examples quoted in the course of the above remarks are taken from the "Poetische Tonbilder," Op. 3; "Humoresken," Op. 6; Sonatas, Op. 7, 8, and 13; "Lyrische Stückchen," Op. 12; "Nordische Tänze und Volksweisen," Op. 17—No. 3, *c*, *d*, and No. 10, *a*, *b*, are from the last-mentioned work (Northern dances and songs adapted for the pianoforte), and No. 4, *a*, from a piece entitled "Norwegian" (No. 6 of "Lyrischen Stückchen").

Among Grieg's works the "Humoresken," Op. 6, must be placed in the first rank. They are as fresh, as full of humour, as bold and novel in means and subject. One is tempted to suppose that the composer made his studies and got his material for these humorous pictures at the fairs of Bergen, where the fishermen and peasants of Northern Norway gather twice yearly to dispose of their produce and replenish their stores. There is a rustinity and sometimes even an uncouthness about them which remind one somewhat of Teniers and Ostade. But it is a likeness with a difference, and this difference is the absence of all brutal sensuality and the presence of much good natured, although at times very rough, playfulness.

(To be continued.)

THE OPERA SEASON

Mme. Etelka Gerster, whose return at an afternoon performance on the 24th May was recorded in our last number, made her first regular appearance on the 26th ult. in *La Sonnambula*, the opera in which she first won the favour of an English audience. Although she was evidently still suffering from the effects of her long indisposition, her impersonation had its old dramatic intelligence and colour, and her excellent voice and fluent vocalisation came back with enough of their former charm to make her performance an exceptionally pleasing one. The interest of the house, secured by the vigorous comedy of the earlier scenes, was maintained most sympathetically throughout the more delicate episodes which follow, and carried away to enthusiasm in the triumphant outburst of the *dénouement*. Mme. Nilsson returned on the 27th, after a longer absence than usual, to complete the strength of Mr Mapleson's company. The piece chosen for her *rentrée* was *Faust*, and it would have been difficult to find one in which she was more likely to justify the expectations of a crowded audience anxious to applaud

an artist so popular. Mme. Nilsson's Marguerite has become a traditional success, and it is only necessary to say of it that it now revealed her delightful voice and undoubted histrionic gifts in even happier combination and to more brilliant effect than ever. Except that Signor Vaselli appeared to far advantage as Valentine, there was nothing in the creditable and round performance of the rest of the cast to call for special remark. Mme. Nilsson's second character was Elsa, in *Lohengrin*, which she introduced to the patrons of Drury Lane in 1875, and to the relative success of which she contributed so important a part. While the world continues to differ into what is visionary and what is tangible in Herr Wagner's operatic illustrations, all concede the artistic beauty and poetical grace with which Mme. Nilsson's impersonation of this one of her ideal or representative women comes out, despite attendant defects or embellishments. The Ortrude was Miss Trebelli, whose magnificent voice, and the unexpected dramatic force which she displayed in conjunction with it, obtained for her a most encouraging reception, even though her predecessor had been Miss Tietjens. The efficient Telramund was Signor Galassi, Signor Campanini being the Lohengrin, and Signor Foli the king. Madame Gerster's next *rôle* was Gilda, in *Rigoletto*, an admirable performance, as usual, and not less pleasing, although demanding less brilliancy than other characters with which she has identified herself. A very favourable impression was made at the same time by M. Roudil, who brought a fine voice and rare ability as an actor to the title part. The event of importance which followed was the reappearance of Signor Fancelli with Miss Minnie Hauk as Alice, in *Robert le Diable*. It is enough to say that both artists renewed their past success. The substitution of Mlle. Vanzandt for Miss Hauk on the 14th in *Le Nozze di Figaro* confirmed the favourable opinion already secured by the young lady, who now first appeared as Cherubino. Her agreeable voice and intelligent acting were again pleasingly displayed, and cordially approved. The revival of *Les Huguenots* in the following week owed its chief attraction to the excellent performance of Mme. Nilsson as Valentine, which, especially towards the latter part of the opera, repeated itself with its wonted spirit and force. There was some weakness in the other characters, apparently from too much confidence. But the Marcello of Signor Foli and the Urbano of Mme. Trebelli were deservedly well received.

On the 19th of June Verdi's *Aida* was given, of which the *Morning Post* critic gives the following account:—

For the first time at Her Majesty's Theatre Verdi's opera *Aida* was placed upon the stage last night, with all the effect that a well-chosen cast careful rehearsals, magnificent scenic displays, and well-ordered accessories could give. That it should be well received under these favourable circumstances may be well imagined, and that the audience were roused to a high pitch of enthusiasm by the effects of the artists who presented the several parts allotted to them need hardly be a matter of course. With Mlle. Kellogg as Aida, Mme. Trebelli as Amneris, Signor Campanini as Radamès, Signor Galassi as Amonasro (Aida's father), Signor Foli as Ramphis, and Signor Suilot as the King of Egypt, all the elements of success were as far as possible brought together, and the result was a performance which if it was not in every degree perfect at all events took on all sides interesting. Mlle. Kellogg, whose reappearance was the signal for much cordiality of greeting although her voice has lost some of its former power, gave a fine dramatic reading of the part of Aida—a reading which was marked by true passion and earnest emphasis. Mme. Trebelli, who was in fine voice, sang the part of Amneris as it has seldom been heard, and Signor Campanini, though occasionally lacking in refinement, evidently strove to do his best as Radamès; while Signor Galassi gave a splendid reading of the part of the semi-savage captive monarch. Signor Foli was a dignified representative of the High Priest. Signor Suilot delivered the music assigned to the King with good effect, and Signor Rinaldini discharged his duty as the Messenger most creditably. The choruses were well and carefully sung, and although the trumpets on the stage were a little lacking in tunefulness they did not mar the brilliancy of the scene. The orchestral parts were played in a fashion deserving of the highest praise, and Sir Michael Costa must have been greatly gratified at the general smoothness with which the somewhat difficult music was played and sung, especially as the result was due to his forethought and experience in conducting the rehearsals. Of the minor details of stage effect much might be said if necessary. Mention must however be made of the beautiful scenery for which the painter was called upon the stage to acknowledge the appreciation of the audience; and however brief the notice of the event may be, it would be incomplete without a word of praise for the ballet of little black boys which was especially well organised. The opera was enthusiastically received throughout, the heartiest applause being bestowed upon the artists and the several prominent portions during the progress of the scenes, and numerous recalls made for those whose well-directed labours carried the work in so triumphant an end.

Bellini's somewhat effete opera, *I Puritani*, has also been given at this house, with Mme. Gerster as Elvira. The morning performances on successive Saturdays may be mentioned as having afforded suburban visitors the opportunity of hearing a series of popular operas, given with all due effect, at a time which allowed of an easy return home. On these occasions the conductor has been Signor Arditi.

A new success of Mme. Tietjens must begin our records of Covent Garden. As Amelia in *Un Ballo in Maschera* she gave a performance so intensely dramatic, that her right to take high rank amongst the most vigorous exponents of the part would hardly be denied even by those who had been slow to acknowledge her meritorious claims to attention on her first appearance. Well supported by a cast familiar in the opera, she obtained the heartiest recognition from an audience whose sympathies had to be won and were won by the irresistible force of her impersonation. Mme. Patti's re-appearance as Violetta, in *La Traviata*, of course filled the theatre to overflowing, and the brilliant assemblage was destined to find that even to a character in which she had already been supposed perfect, new touches of beauty could still be imparted. A second performance of the Marquis d'Ivry's *Les Amants de Vérone*, passed off very quietly. It was perhaps hardly worth while to repeat a novelty which deals with a worn subject without improving upon what has been done before. Without disrespect to M. Gounod, and the many who have attempted musical versions of the story of *Romeo and Juliet*, it would nevertheless seem that the subject has yet to be dealt with before an undeniable success is attained.

For the first time for a long period Bellini's opera, *Norma*, was placed upon the stage of this theatre on June 16th, with as good a result as could possibly be obtained. Whether the taste has changed or whether the want of inherent power in the plot becomes more apparent in connection with "remains of a once frivolous," and, it may be added, pretty and sweet though not dramatic melody, as the days roll on, is a problem which would form a theme for inquiry at other times than the present. It is enough now to say that the performance was welcomed with favour by those whose memories carried them back into the years that are passed when the opera was in power, and the representatives of the several parts were regarded with a semblance of classical reverence. As far as mere ability is concerned, Mme. Cepeda fulfils most of the conditions required in a good Norma—a stately presence, a dignified mien, a rich sonorous voice, and an earnest dramatic manner. It is perhaps to be regretted that in yielding to the fashion of the present some what stands in the way of her successful delivery of the music, for Bellini's bravura passages run

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only be adequately given by vocalists trained in the old and now almost forgotten true Italian school. Scarcely one of the singers in the opera, on this occasion, had studied in this school, and the performance was therefore interesting, as exhibiting the employment of means to achieve new results, against the traditions and, as some might think, inconsistent with the character of the work to be done. Where the actual vocalisation was not concerned, little can be said but praise, for the acting was very good, Mme. Cepeda surpassing all her former efforts in the representation of this part. Mlle. Vallerie was a most interesting Adalgisa, and sang in as near an approach to the proper style as it is reasonable to expect. Signor Silvestri was as good an Orovist as could be obtained; and Signor Sylvace Polho evidently strove to appear at his best in a character for which few among the audience could exhibit any sympathy. Signor Bevignani was the conductor on this occasion.

It only remains to be added that Mlle. Rosina Bloch has appeared as Leonora in Donizetti's *La Favorita*, and as Fides in *Le Prophète* making a remarkable success in either part, and that Mlle. Louise Pyk hitherto only heard as a concert-singer, made a brilliant hit as Leonora in the somewhat worn-out and singularly old-fashioned opera, *Il Trovatore*. It certainly does seem strange that the opera scarcely five-and twenty years old, should seem so old-fashioned and hackneyed in the present time, for all that it was considered full of beauties, while such works as Mozart's *Nozze di Figaro* and other writers in the last century should preserve their perennial freshness. The difference probably arises from the fact that one was written for present popularity, and the others, also instigated by geniuses, were designed without reference to existing likings, and therefore will stand for all time.

MUSIC IN DUBLIN

The Moore centenary concert on May 28th was a great success. It was held in the large hall at the Exhibition Palace and attracted over 6,000 persons.

The celebration was honoured by the presence of the Lord Mayor and members of the Dublin Corporation, the High Sheriff, Lord O'Hagan, Mr. D. F. M'Carthy, Mr. S. C. Hall, the Mayors and representative members of the Cork, Waterford, Limerick, Kilkenny, Clonmel, Drogheda, and Derry Corporations. At 6.30, a well-trained choir of 200 voices, under the direction of Mr. Joseph Robinson, opened the concert with the splendid chorus of "When thro' life unblest we rove," and after it Lord O'Hagan delivered a magnificent oration—rather panegyric, on Moore. It was a masterpiece of eloquence. After the first part of the concert, Rev. Chancellor Tisdall recited Denis Florence M'Carthy's ode; and truly the sentiments of the poet were fully expressed by the accomplished reader. The concert then continued, and it was almost 6 o'clock when it terminated. During the day a very large number of persons filled the sculpture gallery of the Exhibition Palace to view the relics of Moore, which comprised MS. music, poetry, letters, and pictures, &c. The most interesting were his harp, with one string (which was restrung for the centenary, and on which Herr Sjoden performed with great success), his piano, and his writing-table when at Sloperton Cottage. A popular concert by a band of harps was given in the same hall at 8 o'clock, under the direction of Professor Glover, and a most enthusiastic audience was present. A promenade band concert in the Glass Building followed, and a ball in the Mansion House proved an appropriate termination to the affair.

At the opening concert Miss Annie Marriot sang "Rich and Rare," with all the grace that the song required, displaying her rich soprano voice to much advantage. Mr. Santley delighted the audience by his fine rendering of that soul-stirring song, "Arise and fight." He was vehemently encored, and responded. Mr. Barton McGuckin elicited a warm encore for his song, "The Meeting of the Waters," which he executed with due appreciation of the melody. The duet, "I saw from the beach," was sympathetically rendered by Miss Marriot and Mr. Santley, and the first portion of the concert terminated with the chorus "When cold in the earth."

The second part was opened with "My gentle harp" by the chorus. "The Minstrel Boy" received full justice from Mr. Santley, and the singing of it recalled the memory of Madame Titiens, who was wont to electrify all hearers by her rendering of the same vigorous melody. Mr. Barton McGuckin lately thrilled the audience by his expressive singing of "Oft in the stilly night." Miss Marriot led the chorus "Slumber Song" (Schumann), after which the choir sang "Let Erin remember." This chorus, which was well received, ended the concert.

No more fitting conclusion to this notice can be penned than the last verse of D. F. M'Carthy's beautiful ode:—

> For all that's bright, indeed, must fade away
> And all that's sweet, when sweetest, most endears,
> Before the world shall cease to love and cherish
> The wit and song, the name and fame of Moore."

The Hibernian Catch Club held its last meeting for this season at Parry's Salthill Hotel on June 10th, and there was an unusually large attendance of members and guests. The Right Honourable Judge Lawson presided. Mr. Gich (Vicar-choral) was vice, and the singing after dinner by the Vicars-choral and other musical members was excellent. Two new glees deserve especial praise, Sir Robert Stewart's prize glee "Heidelberg" and "While I listen to thy voice," by Mr. Charles Vilbert Stanford.

On the 11th, a well known musician, Mr. John O'Rorke, had a benefit entertainment at the Exhibition Palace, in a very bad room for sound. First was a miscellaneous selection of music, and deservedly warm applause was given to the singing of Mrs. Scott Fennell, and to the choral work of the Dublin Vocal Union (Miss Landore, and Messrs. Williams, Lane, Wentworth, and Oldham). Afterwards came a stage performance of "Trial by Jury," in which Miss Bessie Craig came out well both as singer and actress, and our veteran *leader* was very droll as Usher.

On the following evening, the 12th, was the annual concert of the pupils of the Dublin Royal Academy of Music. If this institution has not as yet given to the world any great artist, it has certainly done much for music by sending out many well-trained vocalists and instrumentalists.

On the 15th, the University Choral Society wound up their season with a successful and well-attended concert in the dining hall; but the concert was tediously long. First was Mr. Gadsby's *Lord of the Isles*, the most successful numbers in which are "Fill high the goblet;" "The Brooch of Lorn," with a good refrain; "O holy maid;" and "Hear, O Holy Virgin" the most effective pieces being the chorus "Merrily bounds the bark," flute and clarinet being well used; the Victory Chorus, and Isabel's solo, "No Edith yet," with charming figure of accompaniment. After this we had Mr. Henry Smart's very much Mendelssohnian *Bride of Dunkerron*. It was well performed, although it came so late. Of the soloists, Miss Hillary and Miss Ward pleased much; their voices are fresh and satisfying, and they sang well. Mr. H. Lane's voice rang out well—indeed he never sang more effectively; and good help was given by Messrs. Lapty, Richard Smith, and a clever amateur, a member of the Society. The chorus singing was commendably rather rough, and in the two cantatas the instrumentation was decidedly heavy; the general feeling was that in it there it was more the work of an able musician than any evident show of great genius. Mr. Levey led, and the distinguished Professor Sir Robert, held hand and house well in hand throughout.

Foreign Correspondence

MUSIC IN PARIS.

(FROM A CORRESPONDENT)

June 1st, 1879.

THE extra concert given by M. Pasdeloup in the Cirque d'Hiver, on the 15th of May, in order to give, "for the third and last time," the whole of the first act of *Lohengrin*, proved a failure. M. Pasdeloup had so to say, "reckoned without his host." The first part of the programme, which consisted of the "Overture du Roi d'Ys," by Lalo, Mozart's symphony in G minor and the "Chœurs d'Ulysse" by C. Gounod viz., (*a*) Chorus of Naiades, (*b*) Chorus of Swineherds, (*c*) Chorus of Faithful Maid-servants, (*d*) Chorus of Men servants—went off very well; but at the commencement of Wagner's music a scene of dissatisfaction and disorder took place. Wagner is not liked here. Why would M. Pasdeloup not let well alone since he had succeeded in giving Wagner's music during the past winter, at any rate, without any expressions of disapproval having been shown? On the same evening a brilliant "Solennité Musicale et Dramatique, au profit d'une œuvre de charité," was held in the Grand Orient de France, under the patronage of Mlle. Deschamps, with the co-operation of Mlles. Philippine Lévy of the Opéra Comique Marie Deschampe, harmonium—Master MM. Lauwers, of the Châtelet Concerts, Mettre, of the Opera, the brothers Linnet, MM. Darcier Ch. Dancla, and his pupil Rivarde, Marc du Champs (comic singer of the Paris salons), and Lowenthal, pianist. Works by Mmes. Deschamps, Massenet, Haydn, Dancla, Rupès, Hignard, Auber, Victor Hugo, Ch. Dancla, L. Hudlier, Pagans, Chopin, Gottschalk, Faure, Gounod were executed.

On the 18th of May the "Premiere Séance" of M. Ch. Dancla was held in the Salle Pleyel, Wolff et Cie., with the co-operation of Mlle. Jeanne Heyberger who has obtained a first prize in the Conservatoire, and MM. Auguste Tolbecque, Léopold Dancla, Emile Bulloc, Arthur Boisseau, and as accompanist M. L. Allemand. The programme consisted for the most part of compositions by M. Ch. Dancla, also solos for pianoforte by Chopin and Rubinstein. On the same afternoon a "Séance" of music for two pianos was given in the Salle Erard by Mlle. Jeanne Halbronn, pupil of M. Le Couppey (professor at the Paris Conservatoire). In this concert works for two pianos by Mozart Schumann, G. Pfeiffer Chopin, Stephen Heller Saint-Saëns, Wormser, and Massenet were executed in a brilliant and artistic manner by Mlles. Bardent Krysinowska, Halbronn, Colombier, Vacher-Gras, and Mme. Wuhle, all pupils of M. Le Couppey and pupils who do him great honour, and of whom he can be proud.

On the 25th of May the second and last "Séance" of M. Ch. Dancla was held in the Salle Pleyel. This artist is one of the ideal musicians who are all flame and fire. He plays his instrument as if it were a part of himself and in utmost religion. He was a pupil of Baillot for the violin, and of Halevy and Barbereau for composition. He is now professor of the violin at the Paris Conservatoire. He was on this occasion assisted by Mme. Jacquard (pianist), M. Léon Jacquard (violoncellist also professor of the Conservatoire), M. Paul Vilbem (baritone)—and MM. Léopold Dancla and A. Boisseau, also his two brilliant pupils, Rivarde and Nadaud (Lauréats of the Conservatoire); M. E. Mestres acted as accompanist. M. Dancla played his new gavotte for violin, which was encored. The concert closed with the well known "Symphonie Concertante" for two violins, by Ch. Dancla, which was performed by his two pupils, A. Rivarde and E. Nadaud, in a most spirited and praiseworthy fashion. Why do we never hear these compositions in England? They are certainly too good to be allowed to sink into oblivion. Mme. Jacquard assisted in the trio the piano part, and she played as solo Mendelssohn's "Variations Sérieuses;" and M. Jacquard selected for his solo a Serenade Hongroise, transcribed for violoncello by Adler and Etudes, by himself, for his instrument. The very youthful pianist, Gemma Lunara, pupil of Mme. Massart, who has had so much success in Paris, is now in London, where her clever playing with such tiny hands will, doubtless, be much appreciated.

The well known flautist and chef d'orchestre of Manchester, M. E. de Jong, passed some days in Paris *en route*, but as the music season was just over, he only played in a private circle, where his performances were much appreciated.

M. Alex. Guilmant, organist of "La Trinité," announces four organ recitals on the grand organ (Cavaillé-Coll) in the Salle des Fêtes of the Trocadero, in which he intends to perform, amongst other things, some unknown compositions by Dietrich Buxtehude (1655–1707). These recitals are to take place on the 5th, 12th, 19th, and 26th of June.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *June*, 1879.

In celebration of the birthday of His Majesty King Albert of Saxony the Conservatoire gave a concert on the 24th April, ranking foremost amongst the many excellent, and in some cases brilliant, productions by the pupils, was a "Salvum fac Regem" for chorus *à capella*, composed by Mr. Walter Haynes, of Great Malvern, who impressed us with having a very promising career before him. Herr Carl Much (son of the Capellmeister of Würzburg) excelled in Liszt's pianoforte arrangement of Bach's organ fugue in G minor. Equally good renderings were given of three numbers from Jadassohn's Serenade, Op. 35, for piano by Miss Alice Bateman, of London, and of Variations on a Theme by Bach arranged for piano by Reinecke by Frl. Fanny Horowitz, of Leipzig. Miss Bateman will be shortly returning to London, no doubt to be a distinguished member of the circle of Leipzig students now resident there.

The public examinations at the Gewandhaus commenced on the 5th May, seven concerts having taken place up to now. At the first six we heard altogether more than forty vocal and instrumental solo-renderings, or that of the students who came forward we can, of course, only mention the most prominent, and will do so in the order in which the examinations took place. Herr Carl Wendling, of Frankenthal, was heard in the andante and first movement of the F minor concerto by Hensel; Herr Carl Fiedler of Zittau, in the third piano concerto, C major by Carl Reinecke, which we think the very best examination on this year; Miss Adeline Wheeler of Dublin, in Hiller's piano concerto. Herr Carl Muck in the B flat minor concerto by Xaver Scharwenka. The first movement of Chopin's F minor concerto was given by Frl. Emilia Schaefer, of New York and the second and third movements by Herr Friedrich von Schiller. Hensel's F minor concerto was performed with great bravura and artistic finish, Herr Wing Lander of Toronto, Canada, playing the first, and Frl. Dorothea Gresch, of Liebau, the second and third movements. Mendelssohn's second pianoforte concerto, in D minor, was successfully rendered by Frl. Melanie Albrecht, of Leipzig, and Chopin's F minor concerto was played by Fräulein Marie Heimlicher (Basel) in a truly artistic style. Finally we heard a very brilliant performance of the second and third movements of the piano concerto in C minor by Saint Saëns, by Miss Alice Bateman. We must also add the performance of Beethoven's E flat major concerto, by Mr. Algernon Ashton, at the third concert.

Of violin students the most successful proved to be Herr Paul Stöving, of Leipzig in the G minor (first) concerto by Max Bruch. Herr Johannes Wunderlich, of Lüneburg in the military concerto, first movement, by Lipinsky. Herr Arthur Beyer, of Leipzig in Mendelssohn's violin concerto, and in conjunction with Mr. Edgar Couvren of San Francisco, in the concerto for two violins by J. Seb. Bach. The best violoncellist was Herr Max Eisenberg of Brunswick, who played Reinecke's highly interesting concerto, Op. 82. In the sphere of vocal music, Herr George Dima, of Kronstadt, Siebenbürgen, who sang the aria from Mendelssohn's *St. Paul*, "Gott sei mir gnädig," and Frl. Anna Dubost of Stockholm, in songs by Scarlatti, Reinecke, and Schumann were most prominent. Two compositions which we heard at the seventh concert deserve great praise and distinction, namely, a quartet for string instruments, by Mr

George Chadwick, of Boston, and a quintet for two violins, two violas, and violoncello, by Herr Max Fiedler. Both works possess fresh and graceful invention, correct construction, and good instrumentation. They were successfully interpreted by other students of the Conservatoire. In the coming weeks the chamber-music and orchestral evenings will take place, so we shall be able to notice them in our letter for next month.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *June 12th*, 1879.

THOUGH I took leave of the concert room in my last letter, I must invite the reader to go with me once more, not to a public but to a private concert, of which I have to speak, arranged by the "Wiener Akademische Wagner-Verein." It was the second musical evening "im unteren Kreise," and the invitation "to assist" found a welcome response at Rosendorfer's concert room was filled to the utmost by an intelligent audience. It was not Wagner alone we heard, his name served more as a foil to a sort of historical programme, which was ornamented with jewels by Gluck, Beethoven, Schubert, Liszt, and Löwe. Wagner himself was represented by his Vorspiel to the *Meistersinger*, executed on two pianos by the quintets of the same opera, and by the Norns-scene of the *Götterdämmerung*. The last number was the more well chosen as that scene is omitted in the performance of our version of the opera. Liszt's *Mazeppa*, on two pianos, was made an interesting number, though the colour of the orchestra, like in the Vorspiel, is sadly missed in the arrangement. Two lieder by Schubert, a ballade by Löwe, an aria from Gluck's *Orfeo*, the violin-romance by Beethoven, &c. could not fail to attract the attention, and when the last tone died away Clara took her pen and recorded the Soll and Habe, the last event of the season.

The Hofoper has finished its first decade. The new house opened on May 25 1869, with *Don Juan*, was governed in the space of ten years, by three directors—Dingelstedt, Herbeck and Jauner. Seventy-nine operas and twenty-seven ballets were performed, of which fifteen operas and the whole *Ring des Nibelungen* were represented for the first time. Of some singular peculiarities during the period I may take occasion to speak in one of my next letters, when the dead season allows such a digression. The second decade, on May 25 1879, was inaugurated again with Mozart, his *Marriage of Figaro* being chosen. Of the old guard only Herr Beck was retained, and he was again a worthy count; the countess (Mlle. d'Angeri) was good, but could not make us forget Frau Wild; this, however, is not her fault. In the great aria her memory failed her, and it was only the dexterity of the orchestra which made the error unobserved by the greater part of the audience. Frl. Bianchi performed for the first time the rôle of Susanna, and she pleased very much. It was evident that she took great care to do justice to her task, though the manner with which she sang the recitatives was certainly not the right one. Figaro was represented by Herr Staris, and that he is not fitted for similar rôles even his best friends must admit, his figure being too massive, his tongue too heavy, his pronunciation though distinct, too broad and uneven. No better was Cherubino treated by Frl. Braga, who has no real qualifications for that character. Fearless and bold she was indeed, but Cherubino, with all his extravagance, must never forget that he is of good breeding and of a noble house. Frl. Braga, however, has talent and is young, and she has not spoken her last word. The performance took place on a Sunday, the rest of the week was given to Wagner, whose *Ring des Nibelungen* was represented for the first time in Vienna, without interruptions, on Monday *Rheingold*, on Tuesday *Walküre*, on Wednesday, *Siegfried*, and on Friday *Götterdämmerung*. It was, therefore, another sort of festival, and if the performances did not equal the former ones, the fault was in the actual situation, which forced a change in some rôles. On the whole the result was encouraging for the directors to repeat the great task by intervals, and particularly at times when the town is visited by travellers, who formed the greater contingent. Frl. Bianchi has performed since May 12th the following rôles:—Amina (for the fourth time), Lady Harriet (twice), Lucia (twice), Susanna (twice), Dinorah (second time), and Margarethe von Valois. Martha was not on the level of her performances in general; as Margarethe she was likewise unequal; but the plaudits never failed, even if the excitement has somewhat abated. There is no extraordinary evening in view for the next few weeks, the opera is still in activity. The theatre will be closed on the last day of June, and re-opened on August 15th, the singers dispersed in every direction. The orchestra will again, as before, assist at the musical festival at Salzburg, on which occasion Mozart's *Idomeneo* will be performed in concert form (vor dem Mozart Häuschen am Kapuzinerberg) at the celebration of the eve of the centenary feast of its first performance in Munich, January 29, 1781.

Operas performed since May 12th to June 12th:—*Nachtwandlerin*, *Fliegende Holländer*, *Hugenotten* (twice), *Martha* (twice), *Sicilianische Vesper* (twice), *Tell*, *Lucia* (twice), *Wasserträger* (and the ballet Sylvia), *Hermann*, *Herbert des Figaro* (twice), *Der Ring des Nibelungen* (Vorabend & 2, and 3 Tag), *Profet*, *Häuptlichs Krug*, *Tannhäuser*, *Dinorah*, *Troubadour*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In order to economise the space at your disposal, I request that the following remarks concerning figured bass may be read in connection with my previous letters in the RECORD.

Figuring has been ingeniously termed "musical shorthand." But it ought to be something more. Though by no refinement could it be made a substitute for the ordinary notation, it becomes, if intelligently used, a valuable auxiliary supplementing one of the main defects of that notation, which, while showing a chord does not necessarily express its nature, or etymology.* Thus, through duly devised figuring can be shown at a glance. Thus considered, figuring now becoming obsolescent, though not yet obsolete, may be put to some good account, provided that too much be not expected from it. Any attempt to push it beyond its proper function, in expectation of its fulfilling every condition can only end in disappointment.

The imperfection which attaches, from its very constitution, to the octochord scale† is reflected in its figuring. But the usual mode of figuring displays more than inevitable faults. It has not even the negative merit of uniformity, but remains a mass of confusion. As many methods as schools.

Choron was the first to point out that there are two manners of figuring possible, differing essentially, and that the figuring in ordinary use is a jumble of both:—

> Quant au chorin des signes qui indiquent l'espèce de l'intervalle on en a deux méthodes ou systèmes différens, qui sont fondés l'un et l'autre sur la propriété dont jouissent les chiffres et la dénomination d'être communs à l'intervalle et à la note qui le forme.
>
> Dans l'un de ces systèmes, la signe s'applique à l'intervalle lui même et est par conséquent la même dans tous les tons; on est pour quoi nous le nommons *chiffrage absolu*: dans l'autre il s'applique à la tonique opposée à sa base, et varie selon l'état de cette tonique c'est pourquoi nous le nommons *chiffrage relatif*. . . Le chiffrage vulgaire n'est autre chose qu'un mélange, plus ou moins confus des deux procédés que nous venons d'écrire. Il varie selon les temps, selons les lieux, selons les écoles, et selons les maîtres."

With the acumen and logical precision that belongs of nature to a Frenchman Choron seizes on the weak point. I merely suggest that the two systems would be more clearly distinguished not as "chiffrage absolu," and "chiffrage relatif," but as "numerical figuring" and "symbolical figuring"—the last being to the former as algebra to arithmetic.

It has been already shown that Rameau did not fully carry out his own idea, which was nevertheless the right one. It will presently be seen that Choron, though putting us on the right track did not follow it himself.

The following samples of confusion are all taken from the books

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* Of course, by analysis this can be always ascertained. What remains is, that there is often no distinct presentment to the eye.

† The octochord as use is derived (according to the construction of the best) from at least two, and more often from three tetrachords each in a different key.

The same symbol of alteration, namely an oblique line across the numeral—is employed for—

The little sharp sixth	♯6
The extreme sharp sixth	♯♯6
The flat fifth	♭5
The tritonus	♯4
The augmented second	♯2
The diminished seventh	♭7
The minor third	♭3.

And, indiscriminately

For the little sharp sixth	6, ♯6, +6, ♯.
For the tritonus	4, ♯4, +4, ♯
For the flat fifth	5, ♭5, $\frac{5}{♭}$, ♭

Choron recommends—

For minor intervals†	♭ or ♯
For major	♮ or ♯, ♭ & ♮
For diminished	n
For augmented	+

An improvement, but still of a haphazard nature based upon no principle. The means of expressing the specific character of each primal chord under any form of inversion are yet to seek.

Let us begin by marking the characteristic notes, bequarre and bemol—the sharp third and the flat seventh on the dominant—*in whatever combination they occur*. These notes are the landmarks of the scale: they have fixed resolutions, and are the extremes of the pentachord.‡

♯ and ♭ would serve the purpose, but there are too much associated with the keys of an instrument.§ They are also connected with the ♮, called a natural an ambiguous or two-faced symbol from which confusion is likely to arise.

I propose the substitution of + and − respectively to be prefixed invariably to bequarre and bemol.

The next step is to distinguish the movable notes—*i.e.* those which may be major or minor. Here we are at once beset with verbal confusion. The terms major and minor are ambiguous—used sometimes conventionally in a modal sense, sometimes etymologically in an extensive sense, implying width or span.‖ Let me take this occasion to declare that the nomenclature of music is a disgrace to the art. We ought to make a clean sweep of it, to extirpate it, root and branch. But that is just praying for. The public cannot be expected to learn a new language. We must patch up the old one, eliminating a few of the more glaring paralogies.

Let us restrict the terms major and minor to their modal sense; greater or lesser will suffice to serve the other purpose. Minor notes are thirds lowered by half a tone based upon tonic primes. Tonic primes are the first and fourth** of the scale ascending: the fifth and 8ve descending. Therefore mi and la may be flattened in the ascending scale, with the addition of re flattened in the descending scale. Thus it comes that in C minor ♭E, ♭A—and ♭B are consistently figured as minor in every combination that *does not depart from the key*.

Observe, that the minor third, mi—sol, must not be confused with the flat third, re—fa, which is of a nature entirely different. For fa is the true bemol.

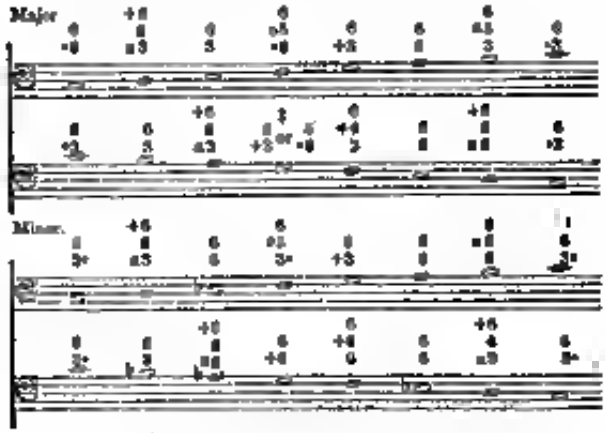
Let us mark notes forming a major interval by a dot before the numeral: minor by a dot after the numeral—ex. gr., 3, ·6, 3· ·6.

We have now to provide for the upper extremes—the sixth, eleventh and thirteenth. These already examined in a previous communication, I propose to call chord notes, as distinguished from the scale-notes in common use. They may be indicated by their numerical distance from the bass, with an n prefixed ♮.

It must be borne in mind that the eleventh is a fixed note, but that the sixth and thirteenth for reasons assigned elsewhere, are movable—*i.e.* major or minor and are therefore doubly symbolised.

Thus by means of five symbols, +, ♮, −, ♭, ○, not only the intervals, but also the place in the scale occupied by each of the notes composing those intervals, with the special character of each, are *presented to the eye*.†

The octave will thus be figured in full :—



It will be observed that under this system in the major mode, accidentals are no longer required for the figuring of regular chords.

By way of example, let us apply these symbols to the chord of the diminished seventh and its inversions—most confusing under all old methods to any but the experienced eye.

The uninverted chord is played on bequarre—the leading note. Bequarre being designated in all its inversions alike by +, the original form of each chord is seen at a glance.

Observe that the flat fifth—♭5, played on si, is thus distinguished from the minor 6th, ♭6 played on re or fa. These two intervals are essentially different in quality and in treatment, even in extent they differ by a comma. All normal chords can be expressed under this system of figuring, but there are certain abnormal combinations in use to which it will not lend itself. When such occur the symbols in common use (♯, ♮ and ♭) may be resorted to. The use of one of these will, moreover, show that the combination is irregular, which may be deemed in some degree an advantage.

The most frequent cause of seeming irregularity will be anticipation or suspension of the bass in reality harmonising a short pedale. In a pronounced pedal passage confusion is best avoided by figuring the real bass, taking no account of the pedal note.

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* The art of Telemann.

† Under the heads major and minor he seems to include flat and sharp intervals, a fertile source of error.

‡ The pentachord is the lesser 8 sperate, composed of the ascending and of the descending tetrachords.

§ To arrive at anything like an orderly system of figuring, it is necessary to disembarrass oneself of all association with the black and white keys of the clavier. Though these it causes that the third upon the dominant is figured in C major 3, in A minor, 2 [illegible] and in G, ♯3. The note, being immutable, should be figured in all three cases alike by some mark that merely *distinguishes its place in the scale*. Ex. gr. +3—+6, or +4.

‖ The symbol wears well and sufficiently resembles, though it cannot be confused with, a flat.

¶ From this comes the strange anomaly that the minor third, mi—sol, measured backwards a major sixth from—mi.

** Fa, called sub-dominant as, upon the tetrachordal system, an upper tonic. Sol, descending, comes to do tonic, and goes out to dominant.

* Ana is the symbol appropriated to harmonic notes in figuring fiddle music.

† No special symbol is needed for diminished intervals, which are sufficiently indicated by the combinations of a minor note with a leading note. Nor for augmented intervals, which are merely inversions of the diminished. Superfluous intervals, so called, are not normal intervals, but are formed with either passing or exchanging notes.

‡ Sol comes to do tonic, and goes out to dominant.

Passing notes in exchanging notes may be designated in the usual manner by an oblique line (/).

In its abbreviated form this figuring will be found more free from complication than that in common use, with a large increase of precision. HUGH CARLETON.

15, Walton Place, South Kensington.

ERRATA.—In Mr Carleton's letter, published in our last number, for "At the thirteenth," read "At the ninth."

Reviews.

Mozart's Works. Serie III.: No. 1. Kyrie für 4 Singstimmen (33). No. 2. Kyrie für 5 Soprane (39); No. 3. Kyrie für 4 Singstimmen (328). No. 4. Kyrie für 4 Singstimmen (323). Serie V. No. 6, *Ascanio in Alba*, Theatralische Festspiel, in 2 Acten (111). Leipzig: Breitkopf & Härtel.

CONCERNING Series III.—The list which sets forth the treasures of the new edition makes promise of thirty one works, viz., Offertories, Kyries, Te Deums, Venis, Regina Coelis, and Hymns. The four Kyries, the first item in the heading of our notice, open the series. They are compositions very varied in complexion, and belong to widely separated periods of Mozart's career. We say "widely-separated," and yet a period of less than fourteen years embraces all of them. But Mozart's genius grew apace: one year did more for him than ten for others. He composed the first of these Kyries—it is written for four vocal parts and a string accompaniment—at Paris in 1766. Short and simple as this composition is, it gives more satisfaction than the artistically more important fourth Kyrie of the year 1779, in which, besides the four vocal parts and strings, two oboes, two bassoons, two trumpets, drums, and organ are employed. If one could accustom one's self to the then fashionable manner of calling upon the Lord for mercy with a merrily ringing voice, accompanied by smiling shakes and trippling figures, or if one could forget what the words signify and the music is intended for, a considerable amount of pleasure might be derived from this Kyrie. The third Kyrie (for the same vocal and instruments, with the addition of two horns) stands less in this respect, and assumes a somewhat more sober tone and appearance. John thinks that this Kyrie may be a part of the mass at which Mozart was working at Mannheim in 1778 (see letter to his father of February 14th, 1778), but of which nothing is known. Unless we are greatly mistaken the second of these Kyries, a *canon ad unisonum* for five sopranos, will be inspected with more interest than the others. Mozart composed it in 1770, during his stay in Florence, and his acquaintance with the Marquis de Ligniville Duca di Conca and this learned contrapuntal canons no doubt instigated him to try his skill in this sort of musical problems.

When after his eventful visit to Italy—let us mention here only the successful production at Milan of his opera *Mitridate Re di Ponto*—Mozart returned to Salzburg (March, 1771) he learned that the Empress Maria Theresa of Austria had commissioned him to compose a theatrical serenata for the festivities which were to celebrate the nuptials of her son, the Archduke Ferdinand with the Princess Maria Riccarda, daughter of the Hereditary Prince Ercole Remaldo of Modena. In August 1771, Mozart was once more in Milan, and at the beginning of September having then got at last the libretto of *Ascanio in Alba*, set to work with a will. Already, on the 13th, all the recitatives and choruses (sixteen in number: some of which however are several times repeated in the course of the opera) were finished and in twelve days more, if his father's prediction came true, the whole work, which in the edition before us fills 189 pages, was brought to a happy conclusion. And in what surroundings did the young *maestro* accomplish his task?—with a violinist above, a singing master beside, and an oboe player opposite him! Giuseppe Parini had written the libretto; Mammoli Girelli Aguilar Gius Tibaldi and other stars, were charged with the vocal parts; the ballets and the whole *mise-en-scène* were splendid. The august audience expressed its high satisfaction; in short, the whole thing went off in every respect brilliantly and pleasantly. But more precious to Mozart than the gracious opinion of princes and courtiers must have been that of the *arch Sassone*, Hasse, who had composed for the same occasion the opera *Ruggiero*, and did not hesitate to say of his young rival, "*Questo ragazzo ci farà dimenticar tutti*"—a prognostication which time has verified for has not the boy indeed caused them all to be forgotten—the good natured, melodious Hasse, with countless numbers of his less estimable contemporaries? The old composer's judgment shows what the best of that time thought of Mozart's music. No one will dream in our day of putting the "theatrical festival play" again on the stage; nevertheless it is a pleasant occupation to idle away an hour in wandering through these lovely pleasure-grounds with their smooth paths, well-trimmed alleys and velvety lawns, peopled with gods, genii and their mythological kindred, not to mention princes and mortals of the meanest sort, such as shepherds and shepherdesses.

The Classic Composers. A Collection of easy and moderately difficult pieces for the Clavecin and Pianoforte selected from the works of the most celebrated composers of the Seventeenth and Eighteenth Centuries. Arranged in a strictly chronological order, partly transcribed, the fingering supplemented, and the whole revised by E. PAUER. Vol. II. London: Augener & Co.

In sending forth a second volume the Editor, Mr Pauer, is doing a good work. By this means he offers to the public a ready and acceptable means of forming an acquaintance with the works and musical thoughts of those among the greater and lesser of the musicians of the past, who have left their "footprints on the sands of time," and whose labours have more or less influenced the invention of writers of their own and of subsequent times. It is always desirable to make a collection of the labours of such writers, rather than to gather all that they may have written, for frequently a single piece will give sufficient guidance of the style and character of a master's work, and fully serve such a purpose as that for which the present volume has been undertaken.

The list of authors, arranged chronologically stands thus, their works chosen being attached to their names.—Haendel: Gigue in E minor; Ignaz Pleyel: Rondo in A flat; Rondo (Vivoli) in A; Joseph Gelinek, Nine Variations in E flat; Johann Ludwig Dussek: Rondo grazioso in A flat; Le Chasse in F; Les adieux in A flat; Daniel Steibelt, Le berger et son troupeau; August Eberhard Müller: Caprice in C flat; Ludwig van Beethoven, Sonata in F minor; Sonata in G; Sonata in D; Six easy variations in G; Rondo in C; Rondo in E flat; Polonaise in C. Three Bagatelles in F, C, A; John Baptist Cramer: Choral and Rondo in E flat; Andantino Affettuoso in G minor; Joseph Woelfl: Andante and Rondo from military concert; Ludwig Berger: Two Studies; Francesco Pollini: Toccata in C; Johann Nepomuk Hummel, Scherzo in A, March in D, Andantino in A flat; Rondoletto Tyrolien in F; Rondoletto en forme de Contredanse, Gigue in C; John Field: Nocturne in A flat, Nocturne in A flat, "Reviens, reviens." Some thirty pieces in all each one of particular interest, are contained in this second selection. A collection of works which represents the various phases of musical thought for a century at least when comprised within one cover can hardly fail to have a special and valuable interest for the student in music. He can learn by degrees how and in what manner the various improvements in style and phrasing have become introduced, accepted and grown permanent and how that which at first was held to be somewhat hazardous in art, has in time been made the canon for a new departure, and a matter of common and general use. He can also trace the growth of form, and the gradual abandonment of all that was at one time considered needful and in accordance with correct and orthodox use. He can watch the introduction of shapely and graceful melody, and mark the daring flights of the then younger minds in art in their endeavour to fit the discoveries they had made in the resources of the instrument for which they wrote. They can also see how that from time to time the several improvements in the construction of the instruments had produced corresponding emulation in the minds of the writers for them. The placid style of writing before Beethoven will not fail to strike the attentive mind, and

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the enormous strides taken after he had daringly shown the way how to do the thing appears most remarkable when the several pieces in this collection are compared the one with the other. That Mr. Pauer has done his work carefully and well may be inferred from the fact that he has appended his name to the arrangement; that the collection is worthy to stand not only side by side, but as marking a distinct advance upon the previous collection, truly excellent as it is, are matters which should have been expected, and always are pleasant to see.

Fairy Fancies (Märchengestalten). Sixteen short *Fantasiestücke* for the Pianoforte. By CARL REINECKE. Op. 147. London: Augener & Co.

HERR REINECKE, who has not lonptly been called the Hans Christian Andersen of the pianoforte, has particularly justified his title in the production of this new series of charming works from his pen. They consist of a set of short pianoforte pieces such as children of very moderate capacity could readily play with very little trouble, forming on the whole a chain of fairy tales, each distinguished by a title which recalls some of the stories most popular with children in all European countries. Of the number two form the prologue and the epilogue, the remainder are called—1. Cinderella (Aschenbrödel); 2. Goblins (Heinzelmännchen); 3. The Good Fairy (Gute Fee); 4. Number Nip (Rübezahl); 5. Little Snowdrop (Schneewittchen); 6. The Barley Browns (Die Roggenmuhme); 7. The King's Son (Der Königssohn); 8. Little Rosebud (Dornröschen); 9. Little Red Riding hood (Rothkäppchen); 10. The Seven Dwarfs (Die sieben Zwerge); 11. The Wicked Fairy (Böse Fee); 12. Fair Melusine; 13. Undine; and 14. The Rain Fairy (Die Regentrude). These charmingly delicate pieces of writing are most attractive because of their simplicity. As interesting little show pieces for children they are most valuable, while the sterling musicianly character which pervades them all will prevent them being looked upon with any degree of coldness or contempt by the most expert and exacting musician.

Mendelssohn's Overtures for Pianoforte Solo. Arranged by E. PAUER. London: Augener & Co.

THERE is no occasion to enter into a long description of the form and character of Mendelssohn's overtures; they are fortunately so well known as to render any account of their merits superfluous. The course to be adopted on the present occasion is simply to call attention to the fact that Mr. Pauer has adapted five of the overtures which Mendelssohn wrote for the orchestra, so as to make them available for performance by a single player on the pianoforte. It is unnecessary to point out the difficulty of such a task to those who know that the most that can be done in the matter is a labour of like kind which the engraver has to do in reproducing a brilliant painting for the purposes of printing from a steel plate. There are many colours in the original, and but one in the copy. All that the engraver's art will allow is the resolution of lights and shades corresponding as near as may be to the assertion of tone in the prototype. Mr. Pauer, with all his experience to support him, could only produce a resemblance of the original colouring of the orchestral pieces he has dealt with in the plain pigments of the black and white of the pianoforte; and it is his just due to admit that he has done his work well and thoroughly, and by that means has added a new pleasure to those already existing for pianoforte players. He has taken—1. The Midsummer Night's Dream; 2. The Military Overture, Op. 24; 3. The Hebrides; 4. Calm Sea and Prosperous Voyage; and 5. Fair Melusina.

Gradus ad Parnassum. By MUZIO CLEMENTI. Selected and revised by CARL TAUSIG. Parts I., II., and III. London: Augener & Co.

We gladly call attention to the new edition of the famous "Gradus ad Parnassum" of Clementi, which, edited by Carl Tausig, has been issued in a convenient form. After the somewhat exhaustive notice formerly inserted in the MONTHLY MUSICAL RECORD, nothing is left to add concerning the arrangement. All that need be said at this time is that which relates to the new shape in which it appears. Formerly it was published—and, for the matter of that, it can be still obtained—in one handsome volume. Now it is sent forth in three parts at a very cheap rate. The first includes the preface and the first eleven studies, the second contains eleven more, and the third all the remainder. The advantage of this form is manifest, for anxious students will not be deterred by having presented to their notice too much of the many difficulties which they are expected to encounter in their conquest of the whole; and moreover the smallness of the cost of each section will be an incentive to the greater use of the several parts of this most valuable help towards obtaining a mastery and proficiency upon the pianoforte.

Instructive Selections from Haydn, Mozart, and Beethoven. By J. ESCHMANN. London: Augener & Co.

THESE selections, which are edited by Mr. J. Fauset, form part of what is called the "Harrow Music School Series." They are, as their title implies "instructive selections" in the fairest sense of the word. They are by no means difficult, and are most attractively set forth, so that a careful use of the pieces in the set would assuredly lead the pupil on from improvement to improvement in a form as agreeable as possible to himself, for his interest would be excited and his powers strengthened with the study of each successive piece, and as the great aim of the compiler and of the editor would be fully and pleasantly brought about.

Album Espagnol (Spanish Dances) for Pianoforte Duet. By MAURICE MOSZKOWSKI. Op. 21. London: Augener & Co.

THE great ability of Herr Moszkowski as a writer for the pianoforte is most amply exhibited in these four sets of Spanish dance rhythms, arranged for two performers on the pianoforte. He has not only been able to set down on paper a series of pieces in the style accepted as Spanish, with characteristic rhythmical progressions and weird and interesting harmonies which of themselves exhibit no common order of invention and inventive power, but he has also designed some new and effective passages for the pianoforte as well, by way of accompaniment, as to the melodies. This betokens a mind cast in an unusual mould, for, considering the great variety of effects already at the disposal of composers for the pianoforte, common property contributed to the general store by writers of all periods and modes of thought, he was at liberty to do as others have done, and to be content with the effects he could thus produce. Our composer is not content with following in the track made easy for him further than he chooses to pursue it, but wisely holding in mind the desire to add something by way of interest to an accumulation by which he has already profited, he in turn lays open a new field which will doubtless be much traversed by his successors, and for that reason his work will be considered as among the bright examples of pianoforte writing which the present age has given birth to. His frame of thought is not unlike that which all who have had the opportunity have learned to admire in Herr Scharwenka's writings. Indeed, without possessing any great similarity of treatment, but marked only by a likeness of thought, the two writers may be said to have laid the lines, if not for a new school, at all events for a variation upon the general ground work of modern times which is in itself likely to give rise to thoughts of beauty and originality, and this is no mean thing to have accomplished.

The present work consists, as has been already intimated, of forty pieces in the keys of A major, E major, F sharp minor and major, and again in C major. They are each full of character, and worthy to find admirers, as they are certain to do, as well in the home circle as in the concert room.

Quintet für Pianoforte, Violine, Viola, Violoncello, und Contrabass. Componirt von HERMANN GÖTZ. Op. 16. [No. 3 der nachgelassenen Werke.] Leipzig: F. Kistner.

THIS, one of the posthumous works of its author, was per-

formed for the first time at the Thursday Popular Concert, on March 31st last, with the greatest success. It has many parts of rare excellence in its construction, not the least of which are the tender appreciation of the charms of melody and a skilful knowledge of what is necessary in the effective use of the instruments employed. The movements, though novel in idea, as indeed they ought to be, are marked by distinct and correct form and a richness of harmonic combination which produces the best result. There are four movements, namely, an *Allegro con poco*, introduced by a short introduction *Andante* in C minor, an *Andante con moto* or *Adagio moderato (quasi menuetto)* and an *Allegro vivace* with a *Coda molto vivace* as the finale. Each movement is particularly interesting, but if it were desired to name one among others which possessed the greater elements of popular character it is not at all unlikely that the choice would unhesitatingly fall upon that one of the allegros marked *moderato*, which stands in the place of the *menuet* or *scherzo*. It is one of the brightest among the several bright movements in the work. The whole of which is beautifully written and contains further evidence of the great genius of the composer, whose life was all too short for the full development of the extraordinary powers he possessed an exhibited not only in his opera, *The Taming of the Shrew*, but also in such of his other works which he has left for the admiration of posterity.

Emmanuel: a New Oratorio. Composed by Dr. JOSEPH PARRY. Aberystwith: J. Parry.

THE plan of publishing a new oratorio in separate parts is a novel one, and perhaps may have its meed of success. While it is an advantage to the purchaser perhaps, it is a distinct hindrance to the reviewer for a work of such a character should not be judged by its particular items without reference to the work as a whole; for although they may be, as in the specimen number sent to us they are, well written and effective, it is impossible to judge of their value in relation to the rest, and whether that which now seems weak may not after all have contained in itself the element of strength by the power of contrast. When the whole is issued it will no doubt show the musical power of the composer in the best and most favourable light.

Peters' Edition Catalogue for 1879. Leipzig: C. F. Peters.

THE issue of this catalogue is always regarded with a particular degree of interest by musicians of every grade, and by amateurs of all conditions. The latest publication is one which will be welcomed with more than the customary degree of satisfaction from the large number of new and important works which are now included in the list—works which have already earned a world-wide fame as well for themselves as for their composers. Another particular feature in the catalogue lies in the fact that besides the continually-increasing works which the Peters edition is famous for the distribution of there is a great and valuable addition of some of the most important works in the catalogue of the Messrs. Augener, comprising nearly two thousand works. The most of these have been reduced in price in some cases to, and in others to more than, one-half of the sums at which they were formerly attainable; and as these include the splendid editions of master works edited by Mr. Pauer, most of Sir W. Sternsdale Bennett's compositions, pieces by Brahms, Schumann, Ouseley, Prout, Ellerton, Spohr, Corelli and others not found in any other catalogue, the advantage to musicians cannot be over-estimated. All who are interested in the spread and cultivation of music of the best kind will be especially pleased with the additions in the catalogue as tending to advance the best interests in the knowledge of the art, and will be also grateful to the firms who place such golden opportunities for the study of the best works by issuing the best editions at the lowest possible price.

MINOR ITEMS.

Summer Serenade. Song. Words by W. A. BARRETT, M.B. The Music by LIONEL LEE. (Augener & Co.) A charming melody with an excellent and musicianly accompaniment, combining to make a song which amateurs love to sing and listeners to delight in.—*Collection of Scales, Exercises, Passages, and Preludes, in progressive order for the use of pupils.* Composed for the Pianoforte by HENRY HERZ. New edition, augmented and revised by LOUIE KRAUSE. (Augener & Co.) A most valuable addition to the list of works for the purposes of teaching. The merits of the pieces have for years been known, and the series of scales and exercises have been most useful to many a now famous player; and in all the variety and number of instructive works issued for the benefit of young students, these will hold a good place. If for nothing else a large sale should be anticipated for the sake of the fingering of the scales which is most complete and clear. To many however the merits of the whole will prove an equal recommendation in its extended and extensive use.—*Olivia's Song. Oh for a perch. Red as Otaraine. Oh, that my heart.* Music by MALCOLM LAWSON. (Stanley Lucas, Weber & Co.) It cannot but be regretted that a musician having so fine a feeling for melody and so ready a power of expression as Mr. Lawson possesses, should not have been furnished with better words than those of the three last songs whose titles are quoted above. They are full of affectation, and in the attempt to be deeply sentimental have been made supremely ridiculous. As Mr. Lawson has written some truly delightful music to these silly words, it may be hoped for most that whoever sings the songs will assiduously cultivate imperfection of verbal utterance so that the incongruity may be lessened. If it were possible new words should be found for the music, which is worthy to be associated with something better than twaddle. How well Mr. Lawson's music goes when he has to set manly words, and how much is gained by a good association, may be seen in Oliver's song from Goldsmith's Vicar of Wakefield. The combination of words and music is most happy, so that we may reasonably hope to find the musician in equally good poetical company another time.—*Regit & Album.* Sei pezzi per Pianoforte di ROSA GUERRINI. (Ricordi.) Under the general title of "Album Leaves," we have here a set of six pieces, the more welcome because they present themselves in a modest and quiet guise. There is no pretentious effort in any one of them, but they are written in a simple, unaffected style which speaks rather of high musical sensitiveness than of great ambition. The "Preludio, No. 1, in F minor is pleasing. The "Romanza senza parole," No. 2, in E worthy following of Mendelssohnian thought. The "Improviso," No. 3, will be by many considered as the best and most original piece in the set, an opinion which, however, will be divided by those who admire No. 4, "Chiacchiera," for its lively and almost fancy character. No. 5 is a tender little piece called "Aouveau," with a beautiful melody aptly accompanied; and No. 6 is a "Minuetto," in which not only the grace of the rhythm of the old dance is preserved, but also a great measure of its spirit. The whole set is capitally written and well worthy of the attention of teachers and others who desire to make acquaintance with pleasant music not overloaded with technical difficulties.—*The Bright Maytide. Oh whither, whither, speed the stars* and *Where'er thou art, it home for me.* Three songs by J. L. HATTON. (Augener & Co.) The faculty of melody, if it may be so called is one of the best qualifications of a successful song writer. This is possessed in the highest degree by Mr. Hatton, and fully and attractively exhibited in these songs now under notice. It may be that occasionally a phrase here and there recalls a past memory, but when it is traced it is found to proceed from the same source as that which has given rise to the present examples, and it is not forbidden to any musician to write in the style he has made his own, more especially when as in the present case, the style in particularly an agreeable one.—*Air de Louis Quatorze* for Organ. By SCOTSON CLARK. (Augener & Co.) Those already conversant with this well arranged melody by Mr. Scotson Clark will doubtless be inclined to receive cordially this adaptation to a new means and for a new purpose. In this adaptation for the organ a third line is given for the pedals, directions are given for the employment of the stops, and everything is done that good and clear printing could do, in union with the other qualities, to secure a new lease of popularity in a fresh direction for a work not without many favourable points.—*Grande Valse pour le Piano.* Par LEON D'ORVILLE. (Augener & Co.) A brightly designed, agreeable, and original piece of music of a quasi classical type, particularly well calculated to advance the pur-

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poses of the student and augment the fame of the writer.—*Dancing Waves*, Morceau de Salon pour le Piano, par ALBERT PIZZIONKA (Augener & Co.) is a showy piece of descriptive pianoforte writing as effective as it is slight.—*The Rosebud*, a Song by J. STILWELL SADLER (Augener & Co.) is a bold and manly setting of some fine words by Sir WALTER SCOTT which baritone singers with bright voices will be glad to make acquaintance with.

Concerts.

PHILHARMONIC SOCIETY.

The seventh Philharmonic Concert offered two or three features of a specially attractive character, of which certainly not the least was Raff's melodious and well balanced suite for violin Op. 180. With Señor Sarasate as the soloist the three movements played were delightfully effective, and the superb finale was a triumph for the brilliant Spaniard. Schumann's overture for pianoforte with Mr. Alfred Jaell an old favourite, who had lost none of his force or skill, was another acceptable selection. The purely orchestral performances were the *Alkyone* and *Egmont* overtures and Rubinstein's "Ocean Symphony," the last glorious work being rendered with a precision and ardour which pleased those who had come more for improvement than the earlier gatherings. Miss Thursby was the vocalist and sang with a fine voice, and in excellent style, the two selections which devolved upon her.

NEW PHILHARMONIC SOCIETY.

THE programme of the fourth concert on the 7th showed that Mr. Gunn had not exhausted his novelties, or has will to do them justice. Considerable impression was made by the *Yeoman* overture composed for him by Miss Mary Smith (Mrs. F. Meadows White). The work, better described by its second title, The Argonauts and the Sirens, deals with this well-known incident in the legend of the Golden Fleece. In two movements, *andante con moto* and *allegro*, the composition is cleverly treated in the spirit of the subject by the sympathetic composer of *Endymion* and *Pandora*. The situation illustrated of course allowed rather of grace and colour than of grandeur, being one of the few episodes of a lighter tone which relieve the tragic story of the Argo. An orchestral adaptation from Baron Bodog D'Orczy's opera of *The Renegade*, entitled "The Apostacy of Barnabas," was also presented. It is a condensation of the musical incidents in which are depicted the love-struggles and perversion to Mosleimism of a Hungarian soldier in the time of the crusade against the Turks instituted by Queen Isabella. The performance of this work showed once more the difficulties of reconciling the concert-room and the stage, and it will be understood at once how much the vocal parts lost in distinctive tone and dramatic effect by being necessarily allotted to the various instruments. The Baron's opera as a complete work, is, besides, too strongly marked with the Wagnerian manner *ad infinitum* not to suffer greatly according to the prevailing taste by a course tending to exalt the orchestra even beyond his own intentions. Some fine effects of melody and a great deal of clever scoring were apparent despite of all, and one would be glad to see *The Renegade* produced under conditions better calculated to bring out its other merits. Beethoven's "Eroica Symphony" was the third important selection, and very delightful was the performance by the orchestra of this noble work, and in the same composer's concerto in C minor, when Mr. Alfred Jaell was the excellent pianist. Mendelssohn's *Midsummer Night's Dream* overture, brilliantly played completed the instrumental programme. Mlle. Anna de Belocca was the vocalist, with a number of selections, including the *Printemps qui commence* from Saint-Saëns's *Samson et Dalila* and Ambroise Thomas's song of Mignon "*Connais-tu le pays?*" At the fifth and final concert of the series a very fine performance of Spohr's symphony "Die Weihe der Töne," was given the new translation by Mr. Barrett of Carl Pfeiffer's poem which the composer desired should always be printed when the work is done calling forth special admiration. The overtures, *Leonora* No. 3, and *Tannhäuser*, were adequately given under the careful and artistic direction of Mr. W. Gunn and Madame Montigny Rémenyi played Schumann's concerto in A minor with the band, without a rehearsal, in consequence of the indisposition of Herr Hans von Bülow who was announced to give Tschaikowsky's Concerto and Weber's Concertstück. In place of the latter Mlle. Bertha Haft a young and clever violinist from Vienna played two short solos in a beautiful fashion, and Herr Anton Schott exhibited his robust tenor voice with effect in his songs. The concert was most successful and brought the season to an end in brilliant style, but with a longing desire for the wings of time to fly round to the one which is to follow.

MME. VIARD-LOUIS CONCERTS.

THE seventh concert under this lady's management introduced yet more novelties, the first in importance being a symphony in D by Swendsen a Norwegian composer whose name was already to some extent familiar. The work was found to possess the more common merits of careful and musicianly scoring without, however, the rarer beauties of marked originality and fluent melody. Of the various movements the most effective was the scherzo, but even here technical graces were predominant. An overture in E minor by Mr. Joseph Halberstadt, whose face is well known to the frequenters of instrumental performances, and who came from among the violins to conduct his own production on this occasion, was a *succès d'estime* at least. Experience in the colouring of orchestral music was the feature most obvious in his work which, as to the rest, was open to much the same comment as the other. M. Saint-Saëns's "Danse Macabre" (Dance of Death) a picturesque descriptive piece for the orchestra in the spirit of semi-grotesque realism with which the same subject was treated by the mediæval poets and painters, was admirably rendered under the direction of the composer and was encored. Equally fortunate were his Benedictus Nuptial for the organ, and Bach's fugue in G minor which M. Saint-Saëns played very finely. The other instrumental selections were Rubinstein's pianoforte concerto in C sharp minor (for the performance in which Mme. Viard-Louis obtained a well-earned recall) and Gounod's Pontifical March. Miss Georgina Burns and Mr. Ludwig were also vocalists. The same work opened the last concert, on the 18th, Spohr's glorious symphony "The Power of Sound," was the first selection the opening movements of which were taken a little too slow. There was also a new concerto in G major (Op. 1) for pianoforte and orchestra, by Mr. Oscar Ralf Professor of the Royal Academy Berlin. The last composition which is in three movements, although not altogether devoid of reminiscence both as regards idea and treatment, has grace and spirit throughout, and passages full of individual force and originality. It will prove a welcome addition to the minor list for the concert hall, and gives more hope for the future of the author than the musical recital novelties. A short orchestral piece by Mr. Joseph Williams, "Florian Pascal," was also given for the first time, and proved sufficiently pleasing. Its characteristic is an elaboration considerably beyond accepted forms of the minuet model, and will only be ungrateful to those who consider that the charm of a minuet is the simplicity of its melody. Blatt's dramatic overture "Faire" for grand orchestra, might almost be called a symphony, it touches rapidly upon scenes of peace, terror, battle, and triumph. In the somewhat popular manner which has been so often effective before. Beethoven's grand sonata in A (Op. 47) by Mme. Viard-Louis, and vocal items by Mme. Mary Cummings and Sig. Caudidus, completed the programme.

HERR XAVER SCHARWENKA'S MATINÉES.

HERR SCHARWENKA has given two entertainments at St. James's Hall—a pianoforte recital on the 21st and a concert of chamber-music on the 28th. Had the talented young artist and composer been advised by an experienced director he would hardly have chosen for his first matinée a day when most people thought it their duty either to struggle knee-deep in mud at Ascot or to stay at home quietly in order to conceal the enormity of their absence from the fashionable race. As it was he had but a moderate audience for his earlier performance, which opened with Beethoven's Sonata Appassionata, and included selections from Schumann, Chopin, and Liszt as well as two or three of his own clever and spirited original compositions. The programme was well calculated to show that Herr Scharwenka is no egotistical interpreter of his own ideas merely but that he has the sympathetic faculty which is the first essential where those of others are concerned. The music of these different minds with every tone of light and shade every individual characteristic reproduced came upon the ear as though the authors themselves inspired the sounds. It is impossible in do justice by description to Herr Scharwenka's wonderful powers as an executant. The instrument seems to be magnetised into life and thought and the hands at once pass so rapidly over the keys, that one almost fancies the will alone controls its marvellous utterances. At the chamber-concert there was a much larger audience and Messrs. Franke Hainendahl, and Van Biene supported the pianist. Two important and successful items in the programme which was most heartily received throughout, were Herr Scharwenka's quartet in F major (Op. 30) and his trio in A minor (Op. 45) for pianoforte

and strings. Both works were admired for the spirit and freshness which have been features in his compositions hitherto presented; and it was noteworthy in each, considering they were the production of a pianist, that the strings were not unduly subordinated, but were made to contribute tastefully to a well-balanced *ensemble*. Herr Scharwenka's own performance in the quartet and trio was in the same sense, and rarely had anything proved more gracefully harmonious than the united interpretation. A charming Adagio Religioso for violoncello, from the same hands, was most sympathetically played by Mr. Van Biene. Some selections from Liszt, Chopin, &c., were interspersed, the Chopin Valse, Op. 42, eliciting an encore, which Herr Scharwenka satisfied by playing one more, in the same exacting manner, his popular study in E flat.

THE MUSICAL UNION

THE third concert of the Musical Union took place at St. James's Hall on the 27th May, when Mozart's string quartet in G minor was the first selection presented, Rubinstein's trio in B flat being the other prominent feature. The fine piano, for which Mme. Essipoff had been enlisted as the pianist, was rendered by that lady and Messrs. Papini and Lasserre in a most delightful manner. Since it was first produced in 1857 by Rubinstein, it had been heard but twice at the Musical Union—in 1874 with Leschetizky, and in 1878 with Joseffy, no lady pianist having had the temerity to attempt that difficult composition—says the analytical programme. In solo performances from Liszt, Schumann, and Chopin the fair Russian, whose success in achieving the perilous adventure sufficiently rewarded her for attempting it, renewed former triumphs. Chopin's mazurka in D was again enthusiastically encored. The Andante Cantabile for the quartet (Op. 11) by Professor Tschaikowsky of Moscow (already favourably noticed), was repeated, completing the programme. At the concert on the 10th June, Messrs. Marsick, Lasserre, Wiener, and Hoffmeier were happily associated in the quartets, Schumann's No. 2 (Op. 41) and Haydn's (Op. 81). Mendelssohn's trio in C minor came more calling forth a fine pianoforte performance from Sig. Jaell, who also gave as solo selections his own charming nocturne "L'Absence," and Chopin's effective ballade in G minor. M. Lasserre's admirable violoncello reproduction of Schumann's Abendlied has also to be recorded. On the 17th, in Brahms's spirited quartet in A (Op. 26) for piano and strings, Beethoven's quartet No. 6, in B flat, and Mendelssohn's ever welcome duet in D (Op. 58) for pianoforte and violoncello, Messrs. Jaell, Marsick, and Lasserre were again heard at their best, the two gentlemen first mentioned further contributing the latter a brilliant scherzando of his own, and the former Schumann's Phantasiestück and Chopin's scherzo in B flat minor. On the 24th Schumann's quartet in A flat (Op. 27) for piano and strings, Mendelssohn's trio in C minor (Op. 44), and Rubinstein's sonata in F for pianoforte and violoncello were the concerted pieces, Mr. Marsick undertaking his own "Reverie and Scherzando," and Mme. Montigny-Rémaury (the pianist of the occasion) Saint-Saëns's transcription of Bach's gavotte in B minor, Chopin's mazurka (Op. 50) and Adler's "Scène de Ballet."

Musical Notes.

DR. STAINER has been appointed one of the examiners for the Mus. Doc. degree at Cambridge for 1880.

THE following is the result of the preliminary examination for the Degree of Bachelor of Music and special examination in Music for the Degree of Bachelor of Arts at Cambridge:—

Class I. (*arranged in order of merit*).—Crook, Smith (Queen's), Taylor (S. John's), Lane, Latham (B.A. 1861), Sumner (Trinity), Sewell (S. John's). Class II. (*arranged in alphabetical order*).—Ainley, Benson, Bourke, Briggs, Brion, Broadhouse, Browne (Clare), Dewberry, W. (Christ's), Dewberry, J. (Caius), Fall, Gale (S. John's), Hulse, Lackey, Lewis, Lee, M'Clure, M. Kendrick, M. Naught, Mullen (B.A. 1871), Pownall, Moses, Parsons (B.A. 1874, St. John's), Pearson, Roberts, Robinson (Trinity), Russell (B.A. St. John's), Shaw, Stokoe (Emmanuel), Tunstall (St. John's), Turpin, Venables, Watson (St. John's).

The Examiners were Prof. G. A. Macfarren, Messrs. George Garrett, Sedley Taylor.

A silver inkstand and a purse of 344 sovereigns have been presented to Mr. William Done, the veteran organist of Worcester Cathedral, in recognition of his services to the cause of music. The presentation was made by Earl Beauchamp.

A civil list pension of £100 per annum has been granted by the Government to the composer and organist, Mr. Henry Smart.

THE degree of Mus. Doc. has been bestowed by the University of Oxford on Sir Herbert Oakeley, M.A., the Edinburgh Professor of Music at the University. Prof. G. A. Macfarren, Mus. Doc. Cantab., and Mr. A. Sullivan, Mus. Doc. Cantab., also received the degree of Mus. Doc. from Oxford. The Archbishop of Canterbury conferred the degree of Mus. Doc. on Sir H. Oakeley some years ago.

MR. PROUT'S "HEREWARD."—Mr. Ebenezer Prout's cantata, *Hereward*, set to a libretto by Mr. Grist, who has found his materials in Mr. Charles Kingsley's *Hereward the Wake*, was performed on June 4th, at St. James's Hall, with great success, under the direction of its composer. The members of the Hackney Choral Association, who, under Mr. Prout's own guidance, have for some time been doing excellent service in the east end of London, were the chief performers. Although nowhere strikingly original, the music of *Hereward* has much to recommend it, for the work is a practised scholar versed in all the secrets of his art. The solo vocalists were Misses Mary Davies and Marian Williams, Mrs. Osgood, and Mr. Barton McGuckin, who helped materially to complete a generally effective performance.

THE Musical Education Committee of the Society of Arts have held several meetings and have drawn up regulations to advance musical instruction so as to place music on the same basis as drawing in the public elementary schools. The Committee of Privy Council are to be requested by the Society of Arts to give members certificates for the first, second, or third class, as the results of a personal and paper examinations of the Institute of Mons. (Dr. Hullah). No increased expense will be incurred by having proper instruction in music in elementary schools, and the code is to be drawn up will define clearly the system of teaching singing with the Guido notation, so as to avoid the necessity of the students having to acquire two systems, one from the ear, the other from notes. The promoter of the York Diocesan Choral Association (the Rev. J. Powell Metcalfe) has confirmed the complaint of Dr. Hullah, that a large sum is really thrown away by adhering to Section 19A (2) of the Privy Council code, which he states "practically ignores the land" or singing is taught with ear or without ear.

AT Langham Hall, on the 12th June, Miss Florence Sanders gave a miscellaneous concert, in which she was assisted by several ladies and gentlemen in vocal and instrumental selections. Miss Sanders, who is a pupil of Mr. W. H. Holmes, was the pianist, and in a number of compositions of exacting character from Liszt, Schumann, &c. showed great fluency of manipulation and much feeling.

THE Mozart Institute of Salzburg is organising a grand musical festival to take place on the 22nd July, the programme of which will be for the most part interpreted by the Philharmoniker of Vienna.

MR. CARL ROSA will open her Majesty's Theatre for operas in English during the second week in January next, and will produce several novelties, the titles of which the director prudently abstains from publishing at present.

EVENING AT MR. WARDELL'S CHOIR.—The second concert of the season took place in the Freemasons' Hall, George Street, on June 3rd. The programme was as follows:—Benham's "Song of Destiny;" "Scenes from Tannhäuser," Schumann's "Requiem for Mignon," and Handel's "Acis and Galatea." Miss Noble, Miss M'Neil, Mr. Kirkhope, and Mr. Millar Craig were the principal soloists. The hall was filled by a large and appreciative audience.

DEATH OF MRS. HOWARD PAUL.—The many admirers of this popular actress and vocalist will learn with regret that her death took place on June 6th after a short but severe illness at her residence, 17 The Avenue, Bedford Park, Turnham Green. Making her first appearance on the stage at the Strand as Miss Isabella Featherstone, in the character of Captain Macheath, March, 1853, her vocal and dramatic ability has been since displayed at most of the metropolitan theatres, and ten years ago her performance of Lady Macbeth at Drury Lane Theatre was curiously associated with her representation of Hamlet. Mrs. Howard Paul's last appearance in London was at the Opera Comique, in 1878, when she sustained the part of Lady Sangazure in the comic opera of *The Sorcerer*. She was at one period a pupil of the late Mr. George French Flowers.

TO CORRESPONDENTS.

R. PAYNE.—We beg to acknowledge the receipt of your note, and regret we cannot find space to print it.

NOT SUMMARISED.—The ignorance of the writer to whom you refer is well known, and as such is a matter of sorrow and humiliation to the right-minded and educated members of the Press.

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38. Cantique. Alla turca. (Eighteenth century.)
39. Evening Hymn of the Moravian Brothers.
40. Handel, G. F. Chorale. Ehr' sei zu Himmelshöhen.
41. Bach, Joh. Seb. Hymn in G minor
42. Pergolesi, G. B. Stabat Mater
43. Handel, G. F. Come, ever smiling Liberty (Judas Maccabeus.)
44. Schumann, Rob. ■■■ 45. Mendelssohn-Bartholdy, F. Morning Song
46. Beethoven, L. van. Andante in B.
46. Handel, G. F. Adagio in B minor
47. Pergolesi, G. B. Quando Corpus. (Stabat Mater.)
48. Chorale. Auferstehn, ja auferstehn wird du.
49. Haydn, Jos. The Heavens are telling. (Creation.)
50. Schütz, H. von (Sagittarius). Hymn.
51. Lotti, A. Oh! hide thy love.
52. Mozart, W. A. Evening Thoughts.
53. Ave ergo, E. F. Sancta Mater
54. Bach, Joh. Seb. My Heart ever faithful.
55. Marcello, B. From Psalm L.
56. Crotch, W. Be Peace on Earth. 58. Righini, V. Te Deum,
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58. Bortniansky, D. Sanctus, 60. Palestrina, Agnus Dei,
59. Handel, G. F. Adagio and Presto.
63. Bortniansky, D. I pray unto the Power of Mercy
64. Mozart, W. A. Andante. 65. Haller, Joh. A. God is my Song
66. —— Thou mourn'st, O Christ, in heavy suffering.
67. —— O Lord, against Thee only have I sinned.
68. Handel, G. F. Andante. 69. Zingarelli, N. Litany
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72. Mendelssohn-Bartholdy, F. I cry in His own Hand.
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75. Haase, Joh. Ad. Recordare Jesu. 76. Corelli, A. Largo.
77. Mozart, W. A. From the Hymn: Gerthen dir mal Preis.
78. Haydn, Jos. Andantino. 79. Schubert, F. Tu Mone
80. Mozart, W. A. Adagio. 82. Bach, Joh. Seb. Andante
82. Crotch, W. Andantino. 83. Palestrina. Stabat Mater
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89. Mendelssohn-Bartholdy, F. I will sing of Thy great mercies.
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98. Dvorak, J. L. Allegro. 99. Schubert, F. The Weeping.
100. Handel, G. F. The King shall rejoice.

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The Monthly Musical Record.

AUGUST 1, 1879.

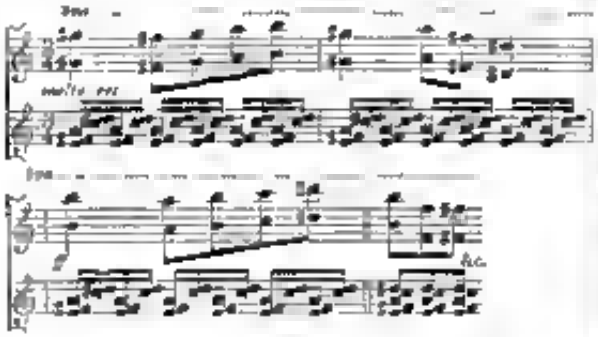
EDVARD GRIEG, THE NORWEGIAN COMPOSER.

A CRITICAL STUDY, PRECEDED BY A SHORT CHAPTER ON FOLK-MUSIC AND NATIONALITY CONSIDERED IN THEIR RELATIONS TO ART MUSIC.

By Fr. Niecks.

(continued from page 101).

ANOTHER series of "Humoresken," Op. 19, entitled "Aus dem Volksleben" (From the Life of the People), cannot be spoken of as favourably as the first, Op. 6. They may be inspected with interest as curiosities enjoyed in musical joking, but must be repudiated as works of art—at least the first two. Rowdyism and brutishness are not amusing, and excepting two bits of healthy popular melody at the beginning of the piece and at the A major section we get nothing else in "On the Mountains." Don't you think that combinations like those shown in the following illustration (No. 11), continued for six bars after two bars of a milder nature, ought to be stigmatised as an outrage against the aural organs and humanity?

(No. 11.)

The second number of the series, "Norwegischer Brautzug im Vorüberziehen" (Norwegian Bridal Procession passing by), on the other hand degenerates into a mere jingling of sounds. In justice to the composer, however, I must say that this piece is much admired by some people, and has even been encored by cultivated audiences; one instance I remember distinctly. In "Aus dem Carneval" (From the Carnival) we get once more into somewhat civilised society. Should any one object to my critical mood, and say that the "Humoresken" are characteristic pieces, that Grieg is a realist, I can only reply that if this is the case it is to be regretted that the composer does not choose subjects of real life which are less unfit for artistic representation. The most ear-splitting cacophony may, under certain conditions, be ingenious by a poetical idea. The accumulated extravagances of the pieces before us are either inspired by a love of the monstrous, or are the result of a striving after originality *à tout prix*.

Here I will also mention the Improvisata on two Norwegian airs, Op. 29; for although as a composition in every respect inferior to the second book of "Humoresken," these two works have many characteristics and faults in common. What worth the Improvisata has it owes to the two airs, and they would be better off without the improvisation. This piece has the appearance of being written to order, or at least with a prospective glance at the marketable value.

And now we will turn to a work which affords pleasure unmixed with regret, namely the "Lyrische Stücklein," Op. 12, eight short, easy unpretentious pieces. More like other things, they have yet a better claim to the epithet "original" than "Aus dem Volksleben." Grieg and his nationality are traceable in every one of these pieces, but although they show themselves, they do not make a show of themselves. Simple themes are set forth in simple forms. The 'Waltz' and "Norwegian" exhibit the national character very picturesquely. The "Watchman's Song," 'Dance of the Elves' and 'People's Tune' especially, the last, are real gems. But also the dreamy "Arietta" is a lovely thing; nor will any one despise the "Album Leaf" and the "Peasant's Song."

Another work of a similar nature is Op. 28, "Album Blätter" (Album Leaves). It consists of only three pieces, which, however, are longer and, alas! also proportionately less perfect than the "Lyrische Stücklein."

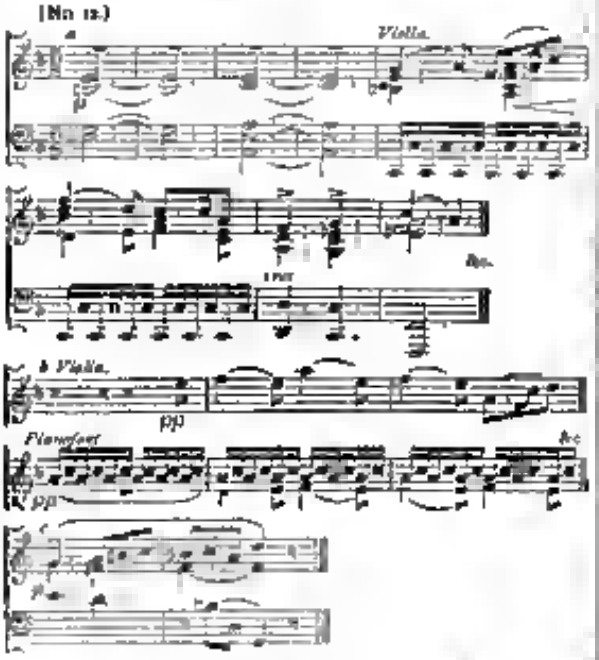
Op. 17, a collection of twenty-five Northern dances and songs, adapted for the pianoforte, should not be overlooked by any one who takes an interest in the Norwegian composer. Of course this *opus* contains much that belongs rather to Grieg than to the Northern nations, still we are brought nearer the fountain from which the composer draws, not only inspiration, but also more substantial matter. The character of many a dance and song, as well as many a melodic progression and rhythmical form in this collection of national music, recall to the mind of any one acquainted with Grieg's compositions pieces and passages of the composer's original works. Moreover these dances and songs are worth looking at for their own sake.

Unless variation evolve new and interesting matter out of the theme, or at least adorn it with graces that show its beauty to advantage, they can afford but little pleasure or profit. Grieg in his Op. 24, a ballad in the form of variations on a Norwegian air, does neither the one nor the other in a high degree and sustained manner. Some parts, no doubt, are praiseworthy; others certainly reprehensible; most however indifferent—the profit and pleasure being to a great extent wholly on the side of the composer. Whatever Grieg's kinship with Mendelssohn may be—signs of this existence are not wanting—that with Schumann manifests itself fully in Grieg's works, and nowhere more openly than here. The *Allegro capriccioso* reminds me of a passage in the concerto (Op. 16), and the composer's habit of repeating things which he thinks he has said well.

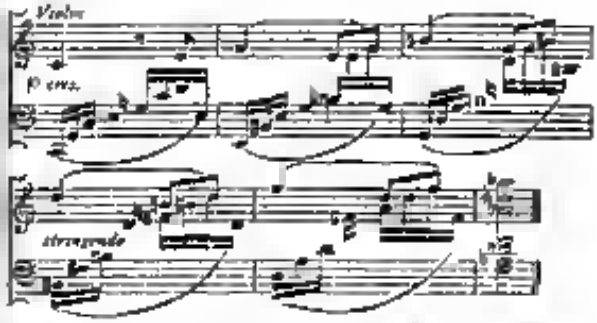
With Op. 7 a sonata for pianoforte, Grieg makes his *début* in the larger forms. So it is that weakness from which all his works of this class suffer more or less shows itself prominently, namely the fragmentary nature of the thoughts and the want of logical connection. If you look at the first movement you will find that the first part contains, besides the principal subject, five or six, one may say independent groups, every one of which is distinguished by a phrase or motive of its own. And not only do the texture and colour betray the boundaries of the various parts, but also the seams, which are distinctly visible where no attempt has been made to join the parts instead of remaining satisfied with placing them side by side. The *Andante* is another case in point. It begins with a few bars in C, then new matter is brought forward in ♭V, the same takes place in the *mezza forte trio*, and again five bars farther on. It must be allowed that the first two movements, especially the *Allegro moderato*, have much of a type's awkwardness absent from them. Grieg had plain sailing in the following *menuetto*, the dance form admitting and even demanding a certain distinctness of the constituent parts. The last movement is the best in the sonata with regard to

form and cohesiveness of contents, indeed, it may be reckoned among his most successful efforts in the larger forms. If we fix our attention less on the wholes and their construction, and more on the details, we shall not perceive more favourable opinion of Grieg's talent, for his strength lies in the freshness and novelty of his ideas. Looked at from this point of view no one can fail to derive much enjoyment from the work. And then there is enough of swing in it to make one forget its weakness. The composer's peculiarities appear, of course, also in this work. The secondary chords of the seventh and the chords of the ninth, play very important parts. The frequent repetition of short phrases cannot escape the notice of the least attentive observer.

Op. 8, sonata for pianoforte and violin, seems to me to be Grieg's supreme creative achievement in the larger forms. It calls up in our imagination scenes such as the composer was surrounded by in his youth—the seaport town leaning against high mountains of rock, the Byfyord, and the more beyond. We are in the open air with a bracing breeze about us. Amidst these invigorating influences that dilate the whole being, body and soul, the meaning of the interval of the ninth all at once reveals itself. The interval of the eleventh which occurs in the second bar of the first subject, is only a more potent interpreter of the same feeling (No. 12, a). Smoothly the boat glides onward, the water rushing and splashing along its sides (No. 12, *b*). Now we are on the open sea, a wide expanse bounded only by the horizon (No. 12, *c*).

[No 12.]

Mark, in the last quotation the ninth preceding by a leap to the fourth above. The bare fifths in the closing bars of the first part are in excellent keeping with the spirit of the whole and have meaning here. The few bars *andante*, that saddened reminiscence of the first subject, are charming. The remaining portion of the working out section pictures the whistling and roaring of the storm, the upheaving of the waves, the creaking and groaning of the vessel. By and by serenity returns, at first looking in shyly—the introduction of the phrase from the dominant subject is very fine and poetical—and then follows the repeat of the first section.

The first movement tells us of action and the struggle with the elements, the second of rest and home enjoyments. The *Allegretto quasi andantino* is an exquisite *genre* picture to which the national colouring gives a peculiar charm. It represents a scene full of contentedness, good natured humour, and playfulness; it is a harmony without a false note in it. With one rush the last movement takes us again into the midst of the bustle of life. Here are vigour and fire in abundance, but also contrasting pensive passages are not wanting. Grieg may be seen in this movement gloriously soaring on the wings of chords of the ninth. I have not room for many quotations; the beginning of one passage, however, must not be passed by without special notice being taken of it, namely, the succession of triads ascending by thirds. Similar passages occur in other works, and bring to mind the progression of the chords on the tonic and mediant, and other favourite harmonic and melodic progressions of the composer's.

[No 13.]

Sonata, Op. 13 for pianoforte and violin contains a good deal of charming and interesting matter, but mannerism becomes disagreeably obtrusive and we hear too much that we have already heard in earlier works. The oft-mentioned melodic progression (illustrations Nos. 1, 2, 3, *c*, *d* are taken from this sonata), the chords of the ninth, the secondary chords of the seventh, the ascending succession of triads by thirds &c. strike us from all sides and corners in this sonata. Indeed, the national peculiarities which we constantly meet with in Grieg's compositions are not contained in the same quantitative proportion in the folk music from which they are imitated.

[*To be continued.*]

A CRITICAL COMMENTARY ON THE PIANOFORTE WORKS OF FREDERIC CHOPIN

By Fr. Niecks.

Notwithstanding all that has been written on Chopin's music, there is still, I think, room for a commentary such as I propose to lay before the reader. Schumann who was one of the greatest Chopin enthusiasts wrote many notices of his ideal's works but none of them can be called a criticism. Although containing on the whole, a just estimate of Chopin's genius, and here and there hints that assist us in penetrating to the heart spring of his nature they are chiefly valuable as tasteful effusions of a poetical mind and miniature descriptions of the writer's character. The most previous contribution to Chopin criticism we owe to Liszt. Still he does not so much analyse individual works as the composer's tendencies and manner. Moreover, the luxuriant growth of imagery in which he has embodied his acute observations and striking descriptions will, no doubt, deter many from profiting by

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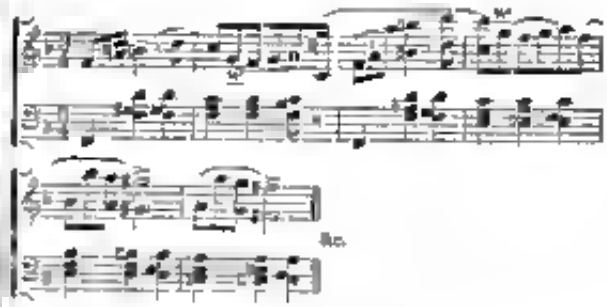
his excellent teaching. Most writers on Chopin's music stop short at generalities which may be summed up in the words of Louis Ehlert ("Briefe über Musik an eine Freundin"): "Poor Chopin! Was it the sufferings of his nation that grieved him, or was it a secret woe, a love tragedy?" Where particulars and technicalities are mentioned, these critics do not go beyond the most obvious superficialities. Not that all of them lack the ability to go deeper and treat the subject more fully. The force of circumstances may in many cases compel them to be brief and to touch lightly. A considerable part of the Chopin literature, however, is made up of eloquent rhapsodies and transcendent sentimentalism. Novelists, magazine writers, and *hoc genus omne* have often been inspired by the Polish tone-poet. It must be admitted that there is a peculiar fascination about the music of this composer, and consequently some excuse for the wild ravings and maudlin ecstasies of these otherwise fairly rational people. Indeed, whoever approaches the magical circle, with its perfume-laden atmosphere is attracted and succumbs to the power of the sorceress unless protected by a potent counter-spell. There is proof enough, and more, that the critics often ventured near the circle without a sufficient protection—with what sad result it is unnecessary to say. Facts and calm arguments cannot be neglected with impunity. Is not the narrowest spot of *terra firma* more precious than all the vast misty regions of impalpabilities? At any rate let us first get a good footing, otherwise we may find ourselves drifting in a phantasmagoria, led hither and thither by all sorts of will o' the wisps.

Postponing a general characterisation of Chopin's genius till the latter part of these remarks, I shall at present confine myself to pointing out the nature of each work and the germinating and growing peculiarities of the composer's style, and in doing so I shall not forget to keep a sharp look-out for what others have said worth repeating or contradicting.

[Before entering on my task I may mention that Messrs. Augener and Co. are bringing out a new and complete edition of Chopin's pianoforte works in six volumes, "reprinted from the celebrated Russian publication, which was revised, fingered, and carefully corrected after the German, French, and Polish editions by Carl Klindworth." If the gentlemanly edition is not so generally known as it deserves, the fact may be easily accounted for by the out-of-the-way place of its nativity (Moscow), and other non-artistic causes. The great merits of the edition are recognised by all pianists who know it. Liszt, certainly no mean authority, speaks of it with the highest praise. The minute and exceedingly careful fingering, which is one of the most important features of the edition, will be welcomed by all students of Chopin. But also finished artists cannot fail to profit by its suggestiveness. The excellences of the Russian edition appear in the English edition of Messrs. Augener and Co. in a more convenient and attractive garb—the eye being more kindly, and the printing of the music of great clearness and beauty. Klindworth attained, in his edition, a high degree of correctness, still, oversights are not altogether absent from it. The present publishers will no doubt take advantage of their favourable position as successors, and surpass their predecessor also in correctness.]

Op. 1. Rondo in C minor, 2/4, dedicated to "Madame de Linde" (the wife of the learned philologist and rector of the Lyceum at Warsaw, Dr. Samuel Bogumil von Linde, Chopin's professor, and his father's friend), was published in the year 1825, the sixteenth or seventeenth of the composer, who was born on March 1, 1809. The themes of this piece, although commonplace, have an unaffected air, and the manner of writing for the pianoforte bespeaks familiarity with this instrument. Indeed, the rondo is as good a thing as many of those sent into the world by the many respectable providers of the article called salon-music. This, however, is the only praise that one feels justified in bestowing on it; for the parts are pieced together without much art, and signs of individuality are hardly discernible. Still, it contains some chromatic passages which may perhaps be taken as indicative of the embryonic presence of the composer's fondness for a kind of progression that in his subsequent works developed so enormously, but also so differently from what might have been expected from these first specimens. An instance may also be found in this piece of another peculiarity of Chopin's style, a certain serpent-like winding of the melodic outline of frequent occurrence in his passage-work. The dominant influence of any one composer seems to me as little traceable in distinct marks of originality. Kamsowski writes in his "Fe. Chopin," that in the rondos of the composer the influence of Hummel is patent. That Hummel influenced Chopin, nobody will deny who has studied the works of these two men, or knows something of the history of pianoforte-playing; but that Hummel's influence is paramount and perceptible especially in the rondos I am unable to see. In the one at present before me I perceive only absence of originality. What makes the Op. 1 noteworthy is its value as an illustration of Chopin's powers at that period of his life. We learn from it that as a creative artist he was not a very precocious genius. Mendelssohn, a contemporary, and his senior by a few weeks, had already at that time composed a symphony, quartetts, and other works which, whilst they are not without traces of originality, testify to his earnestness of striving and mastery of form. And in another year he produced no less a work than the overture to the *Midsummer Night's Dream*.

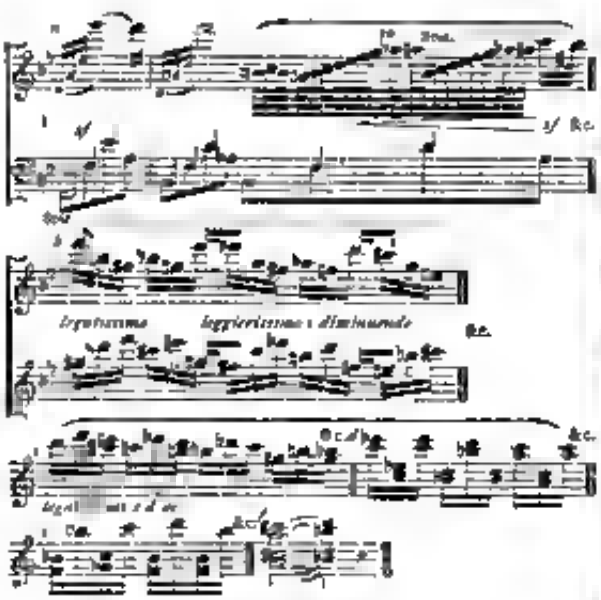
The opus numbers, as is so often the case, do not indicate the sequence in which the works were composed. Although it is not my intention to follow the chronological order throughout which, indeed, if I would I could not do, it may be advisable to pay some regard to the period in which the composer is forming his style. The work which we will now consider is Op. 5, Rondeau à la Mazur, dedicated to "Mademoiselle la Comtesse Alexandrine de Moriolles." In it Chopin's individuality begins to stir. Like Op. 1 it was first published in Warsaw. Schumann, writing on it in 1836, after its publication in Germany, remarks that it may have been written in the eighteenth year of the composer. In this work, which is a great stride in advance of Op. 1, we get indubitable glimpses of the Chopin to come. Who could fail to recognise him in the following bars?—

No. 1.

The passage marked *lusingando e leggiero* is one of those sweet, persuasive flows of sounds which so often bewitch the listener in Chopin's works. The chromatic progressions, the dissolving of the harmonies, and the linking of their constituent parts, should be particularly noticed. Following the course of the piece we meet with wide-spread chords, and a little further on with the serpentine line (pages 70, 71, 72). The whole composition is light and playful, especially the coquettish passage with shakes and *gruppetti* of six notes. The Polish element, which was absent from Op. 1, comes here to the surface in rhythm and melody. This Rondeau is a Mazur, although not one of Chopin's masterpieces, is in every respect superior to the first rondo, and an important link in the composer's development. The harmonies are often novel and quite Chopinesque (for instance—last line of page 70 and first line of page 71 of Messrs. Augener and Co.'s edition, a passage unfortunately too long for quotation), and the matter is more homogeneous and better welded into oneness. There is only one rather awkward passage (last line of page 72 and first line of page 73) which somewhat disfigures this pretty piece.

Op. 2, "La ci darem la mano" *varié avec accompagnement d'orchestre*, dedicated to M. Titus Woyciechowski, one of the composer's most intimate friends. This composition was played by the composer at a musical academy in the Imperial Opera House at Vienna, on August 11, 1829, and published in the same year by Heslinger. It formed the 27th part of the serial publication, the *Odeon*.

"Hats off, gentlemen—a genius!" Thus wrote Schumann in the *Allgemeine Musik-Zeitung* (No. 49, Vol. XXXIII.—1831), and were he a lesser man I would recall to the mind of the reader the words of a great writer: "He who first praises good heartily is next in merit to the author." Still ready as I am to doff my hat and even to join in the cry, I hesitate to go along with Schumann all the way. I suspect that many may not be able to distinguish in these variations the voices of Don Juan, Zerlina, Masetto, and Leporello—to hear the flirting of the Spanish grandee with the peasant girl, the curses of the duped lover, and the jeers and laughter of the malicious attendant. These and other notions of Florestan, the representative of the enthusiastic side of Schumann's character, are what the more meditative Eusebius calls "private feelings, perhaps praiseworthy, though somewhat subjective." To this whimsical *Phantasiestück* of Schumann which the editor thought necessary to introduce with a few words, succeeded in the same number of the paper a criticism by "an old musician," which in its turn was followed by the remark of the editor that want of space prevented him from inserting a third notice of the work sent in by Fr. Wieck. All this shows us that Chopin had made some sensation in the musical world. But let us hear what the survivor of the "really good olden time" has to say. After describing the excellent method he employs in forming a judgment on a new work, he gives vent to his astonishment and dismay. What prodigious *bravura*! Only extraordinarily large hands can undertake the task! And how will the hands are always packed! He who will play this variations properly must be somewhat of a Paganini on the pianoforte. But how is any one to span two such chords as occur in bar 24? They are not marked *arpeggio*. And what excruciating dissonances in bar 5 of Variation II., bars 4 and 13 of Variation III.! In this manner the upholder of the good olden time goes on chiding and lamenting. Now if the reader will take the trouble of looking up the bars I have indicated he will see that the dissonances which hurt the old man so grievously appear to us quite harmless, and the difficulties which affrighted him so much are looked at by our more highly developed generation with serene equanimity. There is, however, one observation in this otherwise only historically interesting criticism which has a deeper significance. "Nothing but *bravura* and figuration." Well said, old master! Only let us add, "What *bravura* and what figuration!" Here is certainly a man with a new language who talks brilliantly and moves about with *aplomb*. As yet he has nothing deep to say, but the originality of language and his aristocratic manner augur well for the future. The most striking peculiarities (that is, those that lie nearest the surface) of Chopin's style may be illustrated by examples from this work. What we have seen before in the earlier stages of its growth is now in a state of forwardness. The introduction, the fifth variation (adagio), and the finale are the most characteristic parts of this work with regard to the composer's manner; the latter two movements the most important and promising with regard to the ideal contents. To give an adequate idea of Chopin's style, especially of its fine loose woven texture, it would be necessary to quote the greater part of these three movements. As this is impossible, a few jottings must suffice. No. 2, *a* and *f*, are examples of wide-spread chords. No. 2, *d* and *e* of skips; No. 2, *b* and *c* of chromatic progressions and the serpentine line. No. 1, *a*, exemplifies not only wide-spread chords, but also ornamentation. And in regard to this, and indeed to all kinds of figuration and passage-work, every one must be struck with the comparative rareness of diatonic scales. Straight lines are almost wholly absent from Chopin's works; his predilection for the vague in rhythm and outline shows itself everywhere. But although I said that Chopin's style was novel I must not be understood to mean that he evolved it wholly out of his own consciousness. *Ex nihilo nihil fit*. It is not so much new elements as the different commixture of known elements which produces an individual style. Compared with what is adopted the absolutely new is insignificant. But the diminution of the quantity, or exclusion of some elements, and the increasing of the quantity or strength of others, play an important part in the formation of a style. In that of Chopin there is very little of which one might not find the germ, at least, in the works of some predecessor. And this cannot be otherwise. What is individual experience compared with that of humanity? But if we keep this in mind we may say that the originality of Chopin's style is greater than that of, perhaps, any other pianoforte composer. The pianoforte composers who influenced him most were undoubtedly Hummel and Field, and of other composers, I think Spohr made a considerable impression on him. For the present I shall say no more about this, but before closing the discussion of Op. 2 I will briefly advert to the opinion of the redoubtable Berlioz, come so often mentioned in connection with Chopin. Lenz Relletab, the editor of the *Iris*, damned our composer (in 1830) without a shadow of faint praise. The addition of a note at the beginning of Mozart's theme draws from him the express one, exceedingly ill-lacking for melodic construction and beauty of rhythm"—"Vandalism"—"sprung from a rude Sclavonic cane," &c. In the variations he says the composer "runs down the theme with *roulades* and throttles and hangs it with chains of shakes." Nevertheless he thinks that the piece will be welcomed by the male and female pianists.

The orchestral accompaniment is so unimportant that I had almost forgotten to mention it. I may again refer to it at another stage of this commentary. At present we will pass on.

No. 2.

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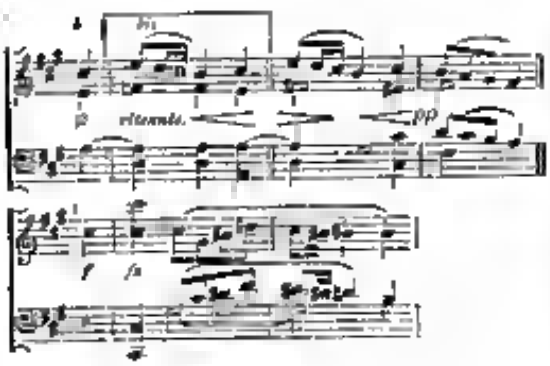
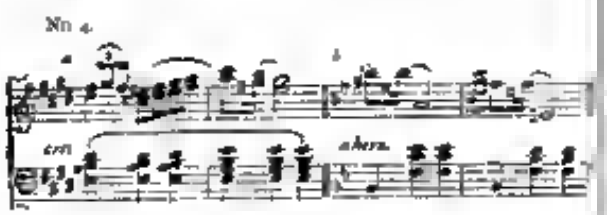

The second mazurka represents a very different mood. There is in it less mental absorption, and consequently the physical action of dancing gets a greater share of attention. The rhythm is strongly marked in the first part, where the melody massed together in the middle register, and the accompaniment consists of iterations of the tonic, dominant, and octave. The melody in the second part leaps and wheels along with great sprightliness; and the fourth part smiles with serene gaiety.

The third mazurka, *vivace*, foams over with joy. There being no damping notes, the animal spirits rise high. Everything is brisk and vigorous. Mark only how the theme which begins with the ninth bar, swings itself up higher and higher, and culminates in the fourth bar with the surprising fourth and sixth (No. 4, *a*); how emphatically strikes in the following part, and how light and *arpeggiato* all the rest.

The fourth mazurka is like the passing before one's mind's eye of some scene of past happiness—sweet, calm, and melancholy withal for the happiness is past. A bewitching monotony pervades this short mazurka of twenty-four bars, or rather of twelve, for the other twelve are made up of repetitions—nay even these twelve bars are reducible to six, if we leave out of account the slightly varied cadences.

The fifth mazurka, the first of the second set (Op. 7). The wild recklessness of this mazurka vents itself in merry skips and twirls, and the sharp dissonances are like the mischievous laugh and unrestrained laughter of the careless young. I will quote a passage which, no doubt, was one of those that hurt Rellstab and the people who believed in the good old-time (No. 4, *b*).

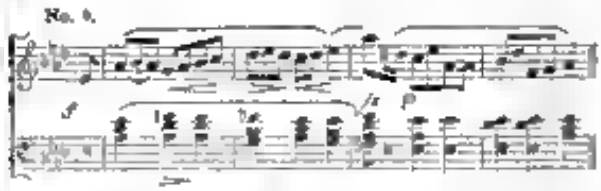
No. 4.

Chopin must have felt lonely when he wrote the sixth mazurka. Now I run to the beginning: is it not melodious and audible? There in the bass to mark the first part of the bar, and the chord of the fourth and sixth, how dreamily! And in the second part, does not this hold pipe for a mate? Oh, what love music (No. 5). The following part is coaxing and playful. But it would take as many pages as I given lines to it were I to make an attempt at describing all this love-poem says.

No. 5.

The seventh mazurka. Here the composer has dipped his brush in darker colours—a sombre background from which here and there spring gleaming flashes of light. Dull brooding indignation, querulous restlessness, defiance, all this is expressed in the mazurka. The passage with the melody in the left hand, and the chromatic progressions of the harmonies in the right hand, and the accompaniment beginning with the tenth bar—a rest on the first crotchet, chords on the second and third—should be noted.

The eighth mazurka is peculiarly wayward. The quick whirling motion from time to time suddenly interrupted by a pause and a thump or an unexpected modulation, and then continued again, are full of charming trickery. One seems to see graceful figures flitting about, stopping, and flying away when they can be seized. The unexpected changes (A flat, C, A flat, D flat, A, A flat major) may be likened to the effect produced by the turning of the handle of a stereoscope. Indeed, one is quite mysteriously affected (No. 6).

No. 6.



The ninth mazurka consists, besides four bars of introduction of only sixteen bars, the second night of which are a transposition to the dominant of the first eight. The wild, mad, breathless whirling has no end, but is marked *dal segno fin coda*.

A description of the character of the mazurka as a national dance and the relation of Chopin's exquisite poems to it, I reserve for a subsequent part of this commentary.

Op. 8, Trio for pianoforte violin, and violoncello being not contained in this edition I pass by, mentioning only that this work which contributes nothing to Chopin's fame, and is hardly ever played was on its appearance favourably received on all sides. The men of the good olden time smiled a benignant approval, and even the most austere of the critics patted him patronisingly on the back. Such is criticism!

Op. 9, Three Nocturnes dedicated to Madame Camille Pleyel. According to Rellstab, Chopin without borrowing, directly from Field, copied his melody and his manner of accompaniment. There is some truth in this; only the word "copy" is not the correct one. Field was the originator of the nocturne and Chopin, no doubt, owes much to him. The younger received from the older artist the first impulse to write in this form, and naturally adopted also something of his manner. Still the similitude is rather generic than specific. At any rate the contents of Op. 9 give Chopin a just claim to originality, and the influence which is noticeable in the first set of nocturnes disappears more and more in those that follow. "Where Field smiles," says the critic, I have so often quoted

"Chopin makes a grunting grimace, where Field sighs, Chopin grimaces; where Field shrugs his shoulders, Chopin twists his whole body; where Field puts some seasoning into the food, Chopin empties a handful of Cayenne pepper. . . . In short, if one holds Field's charming romances before a distorting concave mirror, so that every delicate expression becomes a coarse one, one gets Chopin's work. . . . We implore Mr. Chopin to return to nature." Now, what remains of this elaborate system after subtracting narrow-mindedness and malice? Nothing, but that Chopin is more various and passionate than Field, and has developed in the utmost sense of the means of expression used by the latter. But enough of controversy.

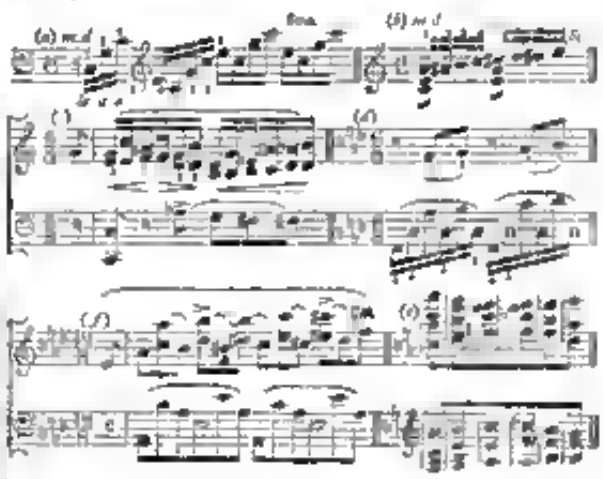
Larghetto, A flat minor. A voluptuous dreaminess and cloying sweetness are brought out by the rounded contours of the melody, the waving accompaniment, with its outspread harmonies, the *fioriture*—with sometimes three against two, eleven against six, twenty against twelve, or seven against six notes of the accompaniment, not to mention other rhythmical peculiarities—and the sentimental phrasing that lend in and are absorbed by the notes of their attraction. Twilight, the stillness of eve, and such thoughts as are suggested thereby, this piece suggests. In the latter part of the D flat major section exuberance becomes mere sensation (latter part of page 97). From this cloud can of unsearchable bliss clear images begin again to emerge on the return of the A flat minor section.

Andante E flat major, 12/8. The tone of sentiment, and the phraseology of this nocturne have been made so common by fashionable salon composers, that one cannot help suspecting that it is not quite natural tone—not a voice of true feeling, but of sentimentality. The vulgar do not imitate the true and noble, but the false and ostentatious. In this piece one breathes drawing-room air. Ostentation of sentiment and affectation of speech are native to that place. That the original is infinitely superior to the imitations I need not say. Eloquence, grace, and genuine refinement are discernible in every tone and motion. On the other hand, however, one cannot but notice how the composer puts himself into attitudes, conjures up sighs, and flutes out euphuisms. The *cadenza* near the end of the nocturne is characteristic of the whole thing.

The Allegretto, F sharp minor, 6/8, is, like the preceding nocturne, exquisite salon music. Little is said, but that little very prettily. Although the atmosphere is close, impregnated with musk and other perfumes, there is here no affectation. An *agitato*, C, interrupts the *allegretto*, to which it again returns. The concluding *cadenza*, that twinkling line would, if we did not know the composer, be as good as the subscription "Fred. Chopin."

These nocturnes are not among our composer's greatest achievements, but they are interesting as illustrations of a side of his character which appears only incidentally in the mazurkas, and in most of his other works. Chopin indulges here freely in the *dolce far niente* of blissful day-dreaming.

Op. 10, Douze Etudes, dedicated to "his friend, F. Liszt," is an *opus* of far greater importance. Whether looked at from an æsthetical or technical point of view, these studies will be seen to be second to no other collection of studies whatever. Were it not wrong to speak of anything in art as absolutely best, their excellence would induce one to call them exceedless. The diversity of character exhibited by these studies is very great. The first (No. 1, *a*), a study for the practice of broken chords in extended positions, is no more than a succession of harmonies. The eleventh (No. 7, *e*), consisting of wide-spread arpeggios, has, in addition to harmony, also melody, but the educational purpose predominates. The second (No. 2, *b*)—chromatic scales and figures for the right hand, with a *staccato* chord accompaniment for the right and left—is chiefly technically interesting. The ninth (No. 7, *d*) intended for the development of the elasticity of the left hand is also musically of considerable value. The third (*Lento ma non troppo*, in E major) and the sixth (*andante*, in E flat minor) may be reckoned among Chopin's loveliest compositions. They combine classical chasteness of contour with the fragrance of romanticism. But the twelfth study (*allegro con fuoco*, in C minor) how superbly grand! The composer seems to be leaning with rage; the left hand rushes impetuously along, and the right hand strikes in with passionate emphatic ons. It is not difficult to believe the story that he composed this study when he received at Stuttgart the news of the taking of Warsaw by the Russians, in September 8, 1831. Of the studies which I have not particularly mentioned the technical and musical value are pretty evenly balanced, the fourth having perhaps an overbalance on the musical side. Very characteristic of Chopin's pianoforte language are also Nos. 7 and 10, although this may be said of almost every one of the twelve. Simultaneous combinations of different rhythms are frequent in Chopin's music. One of the forms to be found there is exemplified in the tenth study. The quotations are from etudes 1, 2, 7, 9, 10, and 11.

No. 1

What distinguishes these studies from most of Chopin's other works is a healthy freshness—may, at times, even manly vigour. Take for instance Nos. 8 and 12. But even the slow ones, the dreamy No. 3, and the elegiac No. 6, have nothing of the limpness and sickliness which are found in so many of this composer's works—among others, and more especially, in the last considered nocturnes. As to the material furnished for practice it was no novel at the time when these studies made their first public appearance, that one does not wonder at poor blind Kalkbrenner being staggered—let one imagine the effect upon his mind of Nos. 1, 7, 10, and 11!—and venting his feelings in the following unmouthly peculiar manner: "Those who have short fingers may put them right by practising these studies; but those who have not, should not play them, at least not without having a surgeon at hand."

Op. 11, Concerto in E minor. My comments on this

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work, which concludes the volume, I shall reserve till I discuss the Pianoforte Concerto, Op. 21. The arrangement will save much repetition, and at the same time some regard will be paid thereby to chronological order; for what is called the first concerto is in reality the second.

(To be continued)

THE OPERA SEASON

With the present account the record of the Opera Season of 1879 will be complete. The subscription or fashionable season at Her Majesty's Theatre finished on July the 12th, Mme. Etelka Gerster repeating her charming performance of Dinorah in which she represents the poor demented girl as she might possibly have been, with only the refinement peculiar and instinctive in most women. She was the village girl not fully versed in the ultra refinements of life, such as Dinorah might reasonably be expected to be. The critic of the *Athenæum* in an appreciative notice of the event says:—

> As in all her previous parts, the Hungarian *prima donna* throws a new light on the character; the playfulness of Dinorah with her goat, her teasing of Corentino in the duet in the first act, and the ravings of Dinorah in the second act, were presented in a novel and effective manner. The vocalisation, especially when the composer's text was rigidly adhered to, was irreproachable; but the "Ombra Leggiera" (the Shadow and Dance Song) raises the vexed question as to what extent embellishments of a theme are justifiable. When Mme. Patti sang the *aria d'entrata* from the *Barbiere* to Rossini in his drawing-room, he exclaimed, after some brilliant *roulades*, "It is magnificent, but tell me the name of the composer." So with the sparkling *fioriture* of Meyerbeer, singers gifted with remarkable volubility and velocity will indulge in fanciful freaks in order to astound an audience. With her extensive compass up to e in alt, Mme. Gerster-Gardini is sometimes tempted to give way to her fancy and to obey the most daring whims, and if the notes sown legitimately out of the composer's subject the license is allowable. Sontag and Persiani never forget the *motif* when introducing exercises. However much professors of singing may preach and composers may protest against liberties taken with their conceptions, miscellaneous additions are taken by storm by all extremes. The rapturous reception of Mme. Gerster-Gardini's Shadow *scena* and the determination of the house last Monday night to have the last portion repeated were unmistakable signs of her popularity. M. Rouditi Hoel will rank next in that of M. Faure. Power was displayed in the early airs and pathos in the third act—the *romanza* "Sei vendicata assai" being re-demanded. Signor Frapolli's Corentino was amusing and effective. The sympathetic contralto of Mlle. Trenelli was heard with delight in the goatherd's air of the second act. The overture with the Santa Maria chorus behind the curtain, the exquisite *trio finale* of the first act, "Il Tintinnar," the orchestral *intermezzo* and *preludio* the Pastoreller of the last act were amongst the telling numbers of the varied and picturesque score.

The reproduction of *Mignon*, by Ambrose Thomas, on July 10th, is the only other work calling for special remark. In the opera Mme. Christine Nilsson appeared and repeated the part of Mignon with all the well-known power with which she interprets the character, together with the additional grace and charm which experience has enabled her to add, the result being a distinct gain to the audiences and to the lyric stage. Her reading of the character produces the veritable impersonation of Mignon, which the readers of Wilhelm Meister dream of, but rarely hope to see realised. But for her highly finished and truly poetical performance, it is doubtful whether the opera would possess much interest for the public. It is not a great work, and the few points of interest it contains are not of sufficient strength to support the whole burden of an opera in many acts. In Goethe's story the chief pleasure imparted to the reader lies in the description of ordinary occurrences, and the profound knowledge of human nature displayed. These are of little use when required for the exhibition of dramatic purposes, and the few incidents to be found in the work are unfortunately not of strength enough to command the attention of an audience accustomed to, or at all events expectant of, some degree of excitement of plot even in an opera. Not one of the *dramatis personæ*, except Mignon, has any marked characteristics to give them interest in the eyes of the public, for all that they are so powerful in the novel, and M. Thomas has not been able by means of his music, to invest them with any special attraction. Moreover, although much of the representation of the characters seemed anxious to do the best possible it must be said that no one succeeded to the like extent as Mme. Nilsson. The whole attraction of the plot, such as it is, was centred in her, and the opera dragged somewhat when she was not upon the stage. Miss Kellogg as Felina, was as good as possible, Mme. Trebelli was an excellent Frederic, and M. Rouelli a most worthy Lotario but his music is "nothing if not melancholy." Signor Campanini's William was too rough and unpolished to be pleasing. During the season of "Opera at reduced prices," the part of Mignon has been played by Mme. Marie Roze with good effect.

Of the other operas given since our last notice a few words will tell all. The *Huguenots* has been repeated, and on one occasion a new Marguerite di Valois appeared in the person of Mlle. Hamakers, a most accomplished singer with a beautiful and powerful voice, and an experience in stage business. Her career has been short on this country, being confined as yet to the one appearance, much to the regret of those who can thoroughly appreciate worthy artistic efforts. It is unfortunately not likely to be an assistance one as she is no longer possessed of those qualities of youth and so forth, which will enable her to take a long advantage of the kindness she won.

A new Italian baritone Signor Pantaleone, appeared also only once as Amonasro, in Verdi's *Aida* when he achieved a fair measure of success, for he is an intelligent and earnest artist.

Mme. Marie Roze has returned to England after a long and almost triumphant tour through America. Her voice has improved in volume, she acts and sings most artistically and her performances as Pamina (*Il Flauto Magico*) as Leonora (*Il Trovatore*), and as Elvira (in *Don Giovanni*) have justified the promise of excellence made some time since upon her first appearance.

Lohengrin has also been given with M. Candidus as the knight errant. It was said that he played the part with only one rehearsal. If this was the case or if it was not, he is to be congratulated upon having gained a legitimate success, for he sang the music with genuine feeling and expression, and all that was wanting to make his version of the part perfect was a little more animation in his acting. With so ideal an Elsa as Mme. Nilsson and so splendid an Ortrude as Mlle. Trebelli, the complete enjoyment of the opera was secured to the audience, more especially as both chorus and band on the occasion were truly good.

A series of performances at reduced prices, and removed restrictions as to evening dress—which by the way have not been so strictly adhered to as in former seasons—was commenced on July 14th, and continued for twelve nights, repetitions of operas being for the most part the chief attraction.

At Covent Garden Theatre the only novelty produced, besides *Les Amants de Vérone*, of which we spoke last month, has been Massenet's five-act spectacular opera *Le Roi de Lahore*, the story of which seems to have been taken from Indian history or mythology or both combined.

A young priestess named Nuit is loved by an officer of the State, Timoor, but she prefers an unknown lover who comes to her each night as she sings her evening hymn. Timoor threatens to denounce her as having violated her vow of chastity, the king alone having power to release her from it. Her unknown lover proves to be the King Alim, and he claims the hand of the young maiden, but is in turn ordered by the priests to wage war against no invaders as a penance for what might have been sacrilege. In the battle's heat he is treacherously slain by Timoor, who assumes the crown and proceeds to marry Nuit. Alim having ascended to the second heaven, is permitted by Indra to return to earth and to claim Nuit as his bride. He is warned, however, that his life will terminate with hers. In jealous rage at being foiled of the possession of Nuit, Timoor stabs her, and the lovers die, and rise taken to the realms of bliss. Such is the groundwork of this extraordinary opera, of the character of the performance of which the critic of the *Daily Telegraph* gives the following summary:—

> The performance reflected very great credit on all concerned, looking at the difficulties in the way of careful preparation. Especially must the *mise en scène* be praised for its lavish splendour. Mr. Gye has dealt liberally by M. Massenet and spared nothing calculated to charm the eye, the gorgeous effects of the ballet concerning which we have already spoken, being but representative of those produced in every scene. Let us add that here the manager shows a just conception of what this form of opera needs. A purely musical work like *Le Nozze di Figaro* or *Il Barbiere* is almost independent of the stage; but modern lyric drama is essentially a compound structure, having co-ordinate parts, not one of which may be safely neglected. Turning to the musical executants it should be said that both band and chorus accomplished their unfamiliar task most creditably, while the principal artists sustained by M. Massenet's work the repute they had gained in others better known. Mlle. Turolla entered thoroughly into the part of Nuit, and played with all the absorption of feeling and tenuity that lends to her impersonations a charm. Mlle. Pappa represented Kaled with due regard to the simple requirements of the part, and sang her one air with taste. The Alim of Signor Gayarre had good points dramatically, being manly of bearing and, when necessary, spirited in action. But we cannot praise the Spanish tenor for occasionally singing out of tune and forcing his voice till the result becomes absolutely unpleasant. True M. Massenet's scoring is heavy, but an accident of this sort never abrogates the rules of vocalisation. Signor Silvestri as Timoor and Signor Cappon as Indra contributed their share towards a good result, as did M. Lassalle—with a difference—in the part of Scindia, his original creation. M. Lassalle was the hero of the evening, and deserved all his honours. We do not say that he played his part with *finesse*, which quality he appears to neglect; but as a bold and manly representative of the ambitious Mussulman not less than as a consummate vocalist he left nothing to desire. The French baritone's singing of the air in Act IV. will long be remembered for its excellence and also for the "ovation" it elicited. Hearty applause never charmed a singer's ears more than that which very nearly exacted a double encore, and afterwards called the artist three times before the curtain. It only remains for us to compliment Signori Vianesi and Signor Tagliafico upon the result of their endeavours, and to distinctly place on record the success of *Le Roi de Lahore*.

The interest has been such that, each time it has been repeated, crowded houses have witnessed the gorgeous *mise en scène*, and the interest excited has been exactly of the same kind as that which rewarded the production in Paris.

One other performance of note has marked the latter part of the season, namely, that of the *Hamlet* of Ambroise Thomas, with Mlle. Heilbron as Ophelia. In the absence of Mme. Albani, who has not appeared at all this season, and the impossibility of securing the services of Mme. Nilsson no more fitting representative could be found. Her acting was charming, and her vocalisation especially beautiful. As Hamlet Signor Cotogni repeated one of his best parts, and Signor Cappon on the sole occasion on which the opera was given, distinguished himself by singing the music assigned to the Ghost of Hamlet's Father, perfectly in tune. The other parts were creditably presented, but especial mention should be made of the performance of Mlle. Mantilla, which was somewhat out of the ordinary course for its excellence. Mme. Patti has, of course, been seen several times in many of her favourite characters, but has as yet attempted nothing new.

The business of the house has been carried on not only with spirit and energy, but with a particular amount of courtesy on the part of the new directors, Messrs. Ernest and Herbert Gye.

Foreign Correspondence

MUSIC IN PARIS

(FROM A CORRESPONDENT.)

July 1879.

On June 7th a *Fête Musicale* was organised at the New Grand Opera House for the benefit of the sufferers from the inundations in Szegedin. The orchestra consisted of 150 musicians, and was directed by MM. Gounod, Massenet, Reyer, Saint-Saëns, Léo Delibes, and Guiraud, who conducted their own compositions. For the other numbers on the programme, M. Vizentini acted as *chef d'orchestre*.

The usual yearly "concours" of the pupils of the Conservatoire will be held this month. The examinations commenced at the beginning of June.

On Tuesday afternoon, June 17th, a private "répétition générale" was held at the house of M. Le Couppey, in which most of his Conservatoire pupils took part.

The concerts announced to be given in the Trocadéro by M. Alexandre Guilmant, organist of La Trinité and of the Conservatoire, on certain members of the College of Organists in London, commenced on the 5th of June, and ended on the 26th. They have been well attended, much appreciated, and form first to last a great success. The novelties of the first concert were—a chaconne for organ by Dietrich Buxtehude, the famous predecessor of Sebastian Bach. He was born in Denmark in 1635. From 1669 up to the time of his death, May 9th, 1707, he was organist in the Marien Kirche, in Lübeck. He was honoured on all sides as the greatest organist and composer of his time. Sebastian Bach once took the journey to Lübeck on purpose to hear him play. This chaconne in E minor is very interesting as a combination of rhythms and harmonies. It was splendidly played on this occasion, as well as the grand toccata and fugue in E major by Bach. M. Guilmant played also several of his own compositions, and some pieces by Handel, Chauvet, Berlioz, Schumann, and Lemmens. M. Guilmant also improvised on the beautiful organ by Cavaillé Coll. As he is master of the instrument and all its magnificent resources, everything he performed succeeded in pleasing. M. Wiener (violinist) and Mlle. Rosetti, acted in co-operation with him.

The programme of the second concert held on June 12th, was an extremely interesting one. Mme. E. d'Algua sang two airs by Mendelssohn and Handel. M. Paul Viardot played two violin solos, one of which was Corelli's quaint variations *réneuses*, "La Folia," and M. Lichtlé played an adagio for horn by Julius Benedict. M. F. de la Tombelle acted as accompanist. The performances of M. Guilmant were pieces by Mendelssohn, Dietrich Buxtehude, J. L. Krebs (1713—1780), Ad. Deslandres, Lefébure-Wely, and the first movement of J. S. Bach's concerto in A minor (d'après Vivaldi), also some of his own compositions.

The third concert was held June 19th, and was a most interesting one. It included works by Kirnberger (1721—1783), and J. Pachelbel (1653—1706). M. Jacquard (professor at the Conservatoire) then played the adagio from Mendelssohn's violoncello sonata, Op. 58. The concert included also an offertoire (No. 5 of the second collection) for the first time by H. Salomé and a prelude by L. W. Clérambault (1676—1749). Mme. Boodin Phinna, who was the soprano, sang an air from *Alceste* (Divinités du Styx) Gluck's, and M. A. de Vroye

played a lovely adagio for flute, by Mozart. Three organ solos—A Cantilène Pastoral, B. Canon, in B flat, C. Tempo di minuetto, by M. Guilmant himself, were then performed. The second part of the programme contained Bach's Prélude and fugue, in A minor, which was splendidly rendered; Mme. Boddin-Rudolfi sang the lovely air "de la cantate de la Pentecôte," by Bach, "My heart ever faithful;" M. Jacquard played a prière for violoncello, by Guilmant; and minuet de la sonata in E, by Boccherini (1740—1805). Then came an improvisation by M. Guilmant; Mme. Boddin-Rudolfi sang a melody by Guilmant, "Ce que dit le silence;" M. A. de Vroye played Mochelès' charming and unfortunately so little known sonatine for flute and organ. The concert concluded with a Marche Triomphale by Lemmens.

The fourth and last concert of this interesting series was held on June 26th, with the co-operation of Mlle. Marie Tayau (violinist), Mme. Duvernoi, and M. Lauwers—M. Lauwers did not put in an appearance, and his place was substituted by a pupil of the Conservatoire who sang very well. Mlle. Tayau played with her usual success, and was vociferously applauded. Mme. Duvernoi has a lovely voice and she sang an air from Lefebure's *Judith* (of which we have already spoken in these pages), and an air by Stradella (1645—1678). The organ compositions performed were by Mendelssohn Guilmant, Emile Bernard Francobaldi (1588—1654) and Bach—the last named being the toccata with pedal solos. Not the least pleasant part of these Thursday afternoons is the splendid view over Paris, which may be enjoyed on leaving the Trocadéro—the river and bridges, the well-known churches, the gilded dome of Les Invalides, the "Ballon captive," and the whole panorama of verdure and edifices, enhanced by the clear air and brilliant sky above.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1879.

It is but rarely that our Leipzig spring season has furnished such musical abundance as during the past one. The greatest amount of interest centred in Herr Hofmann's excellent opera company which gave altogether about thirty performances at the Carola Theatre. It is composed of former members of the Leipzig Stadt Theatre with the addition of a few celebrated artists from other stages amongst whom are Herr Dr. Gunz (of the Court Theatre at Hanover) Herr Dr. Krückl, and Herr Landau. Frau Peschka-Leutner, Frln. Mühlhnecht and Dorré, Frau Lissmann Gutzschbach, Herren Gura, Ehrke and Frey, stood in good repute, being well remembered from the many operas in which they formerly took such active part here. The Weimar Court opera band officiated as orchestra, under the direction of the Hamburg Capellmeister Fuchs. With the exception of two operas not previously given here, those performed were the well-known ones, such as *Fidelio*, *Don Juan*, *Così fan tutte*, *Figaro*, *Barbiere*, *Figlia del Reggimento*, *Schauspieldirector*, *Czar und Zimmermann*, *Frau Diavolo*, *Troubadour* and *Freischütz*. All these performances were, both with regard to *mimetics* and *ensemble*, not only without blemish, but rendered in a high degree of perfection. The first of the operas as known here was Heinrich Hofmann's *Armorikern* (or *Thorun*). On the whole the work attained eminent success, due partly to the exquisite performance, but also to its inherent excellence of sound and natural melody, clever work, and unaffected invention. Whether the opera will really prove a lasting work is still uncertain. At present Hofmann vacillates between all possible styles, and does not evince any independent musical characteristics. Moreover the text of the opera is thoroughly tedious.

More genuine success was gained by the second novelty, a work composed 175 years ago. This was George Frederick Handel's first opera, *Almira*, composed by him in 1704 (in his 19th year) at Hamburg and performed there with the greatest success on the 8th of January of the following year. Herr Capellmeister Fuchs deserves universal approbation not only for rescuing this juvenile work of the immortal master from unmerited oblivion, but also for the discretion with which he arranged it, rendering it more appropriate to our modern stage. The chief *rôle* needs an excellent *coloratura* singer, and had an adequate interpreter in Frau Peschka-Leutner. *Almira* obtained quite an ovation, and has since been thrice performed to crowded houses. A new edition of the work is at present being published here by Fr. Kistner, to which we may recur on some future occasion.

On behalf of some charitable purpose, a very effective rendering of Beethoven's 9th Symphony was given at the Stadt Theater on the 14th June, the chorus consisting of about 300 ladies and gentlemen, and the orchestra being strengthened for the occasion. Frln. Auguste Schreiber and Loewy and Herren Scheiper and Bauer undertook the solo parts, which they were for the last time conducted here by Herr Capellmeister Tuchai who is now leaving for Hamburg to occupy a similar position there.

Two examinations have again taken place at the Conservatoire. At the first (Exam. VIII.) the most excellent pianoforte rendering was Schumann's A minor concerto, by Frl. Louise Dan. of Elbing. The last two movements of Beethoven's C major concerto were also very successfully given by Mr. Walter Hayton, of Great Malvern, who proved himself a sound and genuine musician, with talent of no common order. At the same examination we heard a sonata of his for pianoforte and violin (excellently rendered by Herren Max Fiedler of Zittau and Johannes Winderstein of Lüneburg) which greatly impressed us, as it evinced pleasing invention, firm construction, and clever instrumentation. The Examination IX. brought forward exclusively compositions by the pupils. An overture for full orchestra to Washington Irving's fairy tale "Rip Van Winkle" ranked foremost in excellence. It is composed by the young American, George W. Chadwick of Boston, whose string quartet we mentioned in our last letter. Next to him Herr Conrad Huebner, of Dresden, deserves mention for his pianoforte variations.

On the 24th July a solemnisation, in memory of the late Ernst Friedrich Richter took place at the Conservatorium, when only works of his own were given. Of the long and varied programme, the finest numbers were an E minor string quartet (Op. 25) capitally played by Herren Beyer, Bach, Oelsner and Eisenberg and the violin and pianoforte sonata (Op. 26), rendered to perfection by Frl. Horowitz, of Leipzig and Herr Beyer.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *July 12th*, 1879.

THE Hofoper gave its last performance of the season on June 30th. It will be re-opened on August 16. The last evenings from June 12th nothing particular took place. Frl. Bianchi closed her Gastspiel as Amina, and had the satisfaction to see, although the evening was unusually hot, a full house and an enthusiastic audience. The direction has the intention of repeating in September the whole *Ring des Nibelungen* in one week, and has arranged likewise a "Mozart week," in which the whole series of his operas will be given. I think it would be better to divide them, giving one or two each week, as there is no reason for their consecutive performance. We shall hear *Idomeneo*, I am happy to say, for this work begins the series, and has not therefore been heard in Vienna for more than fifty years.

According to my last promise to give some particulars of the last decade of the new opera-house (1869 to 1879) I begin with the list of the new operas performed there for the first time. We heard *Die Meistersinger von Nürnberg* (February 27, 1870), *Judith*, by Doppler; *Rienzi* (1871); *Feramors* by Rubinstein; *Abu Hassan* by C. M. von Weber (1872); *Hamlet* by Thomas (1873); *Genoveva* by Schumann; *Aida* (1874); *Der Widerspenstigen Zähmung* by Hermann Goetz; *Königin von Saba*; *Carmen* by Bizet (1875); *Die Folkunger* by Kretschmer; *Das Goldene Kreuz* by Brüll (1876); *Die Walküre*, *Der Landfriede* by Brüll (1877); *Rheingold*, *Die Abtrünnige* by Rubinstein; *Pikenen und Bauern* by Goldmark; *Siegfried* (1878); *Götterdämmerung* (1879). Among the new ballets I may mention "Satanella," "Fantasca," "Elinor," Brahma," "Coppelia," "Sylvia" (the two last with music by Delibes). Other novelties have been: Requiem by Verdi and *Die erste Walpurgisnacht* by Mendelssohn, with scenic effects (1875). Beethoven

was represented by his *Fidelio*, of course. Mozart by *Don Juan*, *Entführung aus dem Serail*, *Figaro*, *Hochzeit*, *Weberstreue* (Così fan tutti) and *Zauberflöte*. Gluck by *Armida*, *Iphigenie in Aulis* (1874, a centenary performance). *Iphigenie auf Tauris* might also have been produced under like conditions upon the 100th anniversary, for it was represented for the first time in Paris on May 18th, 1779, but it was overlooked not only here, but I think elsewhere. Cherubini was only heard by his *Wasserträger*. Weber, of course, was represented by all his familiar works. It is worth while to notice that the last performance of *Freischütz*, April 1879, was its 412th in the Vienna Hofoper, *Euryanthe*, January 1879, was its 47th, *Oberon*, February 1878, its 32nd. Among the new operas Goldmark's *Königin von Saba* celebrated its April, 1879, its 34th performance. Boieldieu was only represented by his *Dame Blanche*, which was heard for the first time in Paris, December 10, 1825. It is a pity that his *Jean de Paris*, another lovely opera, is so much neglected. Sometimes the name of Méhul is saved from oblivion by his *Josef und seine Brüder*, equally worth preserving, but there are many works by equally good men worthy of being revived and placed upon the stage.

Kapellmeister Fuchs from Hamburg is engaged, and will begin his work in the new season in August. The first new opera will be *Armuthen von Tharau* by Hofmann, other novelties are promised, and even the ballet, which of the last season was so often given hand to hand with shorter operas, is not to be forgotten.

Operas performed from June 12th to 30th.—*Der Trompeter von Säkkingen* (twice), *Aida*, *Zauberflöte*, *Regimentstochter*, *Robert der Teufel*, *Stumme von Portici*, *Afrikanerin*, *Lucia*, *Lohengrin*, *Nachtwandlerin*, *Don Juan*.

Reviews.

Thema und Variationen für das Pianoforte. Componirt von Xaver Scharwenka. Op. 48. London: Augener & Co.

If it were necessary to quote a representative example of a composition for the pianoforte which would show the principal features of modern thought and the growth of treatment of a given subject, no finer specimen could be selected than this "Theme and Variations," the latest published work of Herr Scharwenka. Every one in the least degree acquainted with the history of these things knows that the old course of progress in matters of this kind was based upon a line, if not hard and fast then at all events sufficiently distinctive line which apparently possessed so much charm and fascination for the writers of several periods that they carefully constructed all them works in this form upon it, fearing to move therefrom as though there was an idea in their minds that for every deviation would arise a difficulty, and that their labours would not be considered as belonging to the class in which they intended to place it. This plan, stated in general terms, was first to give the melody selected as invented with simple harmonies, and no attempt at ornament. Next a slight variation in the bass was introduced. This was inherited as far as possible in the form of the treble. The theme then appeared in the minor mode, then laid out in triplets, then with a few daring scale passages in the bass, then perhaps a return to the first proposed quiet form, with a change in the harmonies, and then with some *bravura* passages for the left and right hands. A dozen variations, or less, exhausted all that the author had to say or to show, and the result was considered so far satisfactory that the usual amount of plaudits and encouraging remarks was certain to be secured. Despite the pattern shown by Beethoven, this cut-and-dried form is not even now without its admirers and perpetrators, so that all true originality is most refreshing. Such an oasis in the desert of commonplace is the composition now under notice. The theme itself is most striking for its novelty and unconventionality, and the manner in which Herr Scharwenka has treated it in the nineteen variations which follow is as clever as anything which as yet has been issued from his pen and brain.

There is a greater assertion of individuality and independence of thought in these several movements than in anything he has done, and as this is his latest work, may it not be inferred that the originality of his style has become more marked? There was a peculiar fascination in the character of the work which tells of true yet modest genius, while the technical display of the best effects of the pianoforte may stand as a starting point perhaps for a new school, at all events for the model upon which much new and interesting work for profitable study and progress in the right path may be built. The utter absence of conventionality, the all-pervading warmth of expression and passionate power speak of gifts of no common order. The abstinence exercised by the composer from perplexing effects is one of the great charms of the work, and although it cannot be said that the variations can be played at sight by the tyro, or that they would not gain in grace when interpreted by the most skilled hands, yet the chiefest beauty will be considered by those who judge without prejudice to exist in the spontaneous flow of the passages for they seem to grow out of each other in a natural and sequential order.

Trio (*No. 2*) für Pianoforte Violine, und Violoncello. Componirt von Josef Rheinberger. Op. 112. Leipzig: Fr. Kistner.

For all the vast number of compositions which Herr Rheinberger has produced his reputation is of recent date in this country. The slowness with which men are apt to receive a welcome any disturbance of their usual mode of thought and habits may in some sort account for what is now felt to be an undeserved neglect of works which have in themselves much to recommend them to the notice of musicians and amateurs. It may therefore be hoped that this welcome has been a tardy one it will become earnest and sincere, and the interest excited by his labours already known may tend in the furtherance of a knowledge of others. The *Trio* now under notice has been already heard in London, and having been most flatteringly received, stands a fair chance of becoming a standard piece in the repertoire of classical chamber-concert givers.

It is a finely-written work in which every resource of art which could be made available for the purpose has been most scientifically introduced, while the true musical feeling which pervades the whole is such as to engender the highest appreciation of the genius of the composer.

The first movement, an *Allegro* in A major in 3-4 time, is written so as to give the most showy work to all the parts, and yet to bring about a good and satisfactory impression on the mind of the hearer. It is in true sonata form. The first and second subjects duly introduced and treated not only in methodical style but with such a variety as a truly thoughtful musician would be naturally tempted to add.

The second movement, *Andantino espressivo*, is in A minor, the form adopted being a modification of the rondo properly so called, for in it the principal theme is heard at least three times in its original shape. It is also treated most skilfully in relation by means of modulation and other contrivances all of which have a very good effect.

The third movement, *Tempo di minuetto*, opens in the key of F, in a bright, sparkling and tuneful style. The trio in D flat makes a pleasing contrast, and gives a special piquancy to the return of the melody.

The finale *Allegro con fuoco* starts in the key of the first movement and is, so to speak, the most ambitious portion of the composition. Every possible variety of relative tonality, whether distant or allied, is employed, but the fiery character originally proposed is never once lost sight of, and the whole forms an appropriate conclusion to a thoroughly well-designed and well-executed and original work.

It is dedicated to Charles Hallé, under whose fostering care it was produced in England.

Twelve Two-part Songs, for Treble Voices. By Franz Abt. London: Augener & Co.

The faculty of inventing beautiful and singable melodies is a rare gift. The power of constructing tunes according to art is not so frequently exercised in the present day as it might be. Whether musicians are afraid to let their fancies have rein for

four that they might set down in inspiration that which would prove to be only recollection is a subject that might form matter for an interesting question if the proper time presented itself. In the present series of part songs, the gift of melody aided by art and exercised without fear as to whether the permutations of the scale are exhausted or not, has resulted in the formation of a collection of some of the most pleasing effects. There are few vocal duets so simple in so sweet as these and consequently there are few so likely to serve a good and useful purpose. The words, mostly from the German have been translated and adapted by Mr. Lewis Novra in a happy spirit and the combination is not without a particular value. For school purposes and for home pleasures they will be found most useful as they are well adapted for the purposes of instruction, and for furthering the delights of home amusement in music.

The Vale of Tears (Das Thränenthal). A Poem in Five Parts. Composed by MORITZ MOSZKOWSKI. Op. 22. London: Augener & Co.

A MERE critical setting of a beautiful though sad poem could scarcely be wished for than that now before us. Herr Moszkowski who is, as our readers know, one of the most eminent among the rising German musicians, has thoroughly entered into the spirit of the poem, and has produced a work which cannot be regarded in any other light than as a remarkable work. These five separate pieces, each bearing reference to the other, are all supposed to set forth the lament of one who has been compelled to marry to please her parents, but whose heart has not been given with her hand. The successful maintenance of such a theme in poetry is less difficult than in music, and in these fine beautiful songs are each in themselves interesting and most effective as a whole, it may be understood that the exercise of every musical gift has been called into play.

It must in fairness be said that the character and compass of the songs would demand unusual gifts and accomplishments on the part of the singer who would secure success. The question may also arise as to whether Herr Moszkowski has taken any thing but the artistic demands into consideration in writing the songs as in so full both the exercise of nearly two octaves in the voice part or whether he has not made the pianoforte part a little too prominent. But whichever view is taken of certain of the details, the conclusion to be arrived at must be the same—that the songs are truly remarkable specimens of modern thought and treatment of the union of the two powers, voice and verse." Here it may not be out of place to say that in furnishing a truly rhythmical set of English equivalents for the original German printed with the songs, Mr. Lewis Novra, the adaptor, has done his work well—for he has most cleverly caught the character of the original, and has likewise written verses which are by no means bad taken by themselves.

The Violin. By BERTHOLD TOURS. London: Novello & Co.

WITHIN the compass of seven hundred pages or so there is in this volume as much information and instruction of a valuable and useful kind as is necessary for complete guidance in the subject of which it treats. The work which forms one of Novello's series of Music Primers, by the care and excellence with which it is compiled is justly entitled to be considered as one of the best of those issued. It is also one of the most trustworthy elementary works for the violin now before the public. The directions are plain and if not couched in elegant language, are in such a form as can be readily understood. The first chapter gives a description of the several parts of the violin, the bow, the position of the hands, and the attitude of the body, all illustrated by well-drawn outline woodcuts. There is the usual amount of elementary description of the characters used in music and explanation of the signs used for the fingers. The exercises are accompanied by plain and concise directions which lead the learner by gradual stages from the first sounding of the open strings, through all the positions, the several ways of bowing and methods of making the several gradations of tone, or through shakes, turns, *legato*, *martellato*, and all the various ways of using the bow on to double-stopping *arpeggio*, and *staccato* exercises in octaves, through natural and artificial harmonics, and general exercises in different positions. These exercises are arranged in duet fashion—one part for the master to play another for the pupil. There is added to the work a short vocabulary of technical terms and expressions connected with the violin, in several languages, and, although it is far from being complete, it is useful, and adds to the value of the publication.

A Dictionary of Music and Musicians. Part 7. Edited by GEORGE GROVE, D.C.L. London: Macmillan & Co.

THE seventh part, which is the commencement of the second volume, contains a considerable number of interesting articles relating to music and musicians. The chief of these will be found among the articles describing musical terms, such as "Impropere" with which the part begins, "Instrument," "Interlenses," "Interval," "Introductus" (a capitally written article), "Inversion," and Irish music in that section whose words commence with the initial, the last article being the last named, and as it comes from a competent genial and trustworthy musician, Sir Robert Stewart, the Professor of Music in the University of Dublin, the information given is simply and accurately set forth, and, as far as it goes, contains as much as a general reader requires, and is designed so as to serve as an incentive to the further study of the subject to those who desire to read more. Among the words belonging to the second letter, again mainly all biographical (only five articles are technical words), there is a readable and instructive article on *Josquin des Près* which is one of the best in the part. The information given under the word "Jack" is also very good. The articles "Key" and "Keyboard" and "Kyrie" may be mentioned as worthy of attention, although it is to be regretted that the editor did not revise the spelling of the word "chaunt, &c., for neither custom nor etymology sanctions such a form of the word as he prints. Here it may also be mentioned that the short account of John Jones is incorrectly noted the introduction of the C sharp instead of the B flat as the penultimate note not being right. The note that there is a material improvement in the taste of the fourth line cannot refer to this alteration as there is no fourth line.

The article "Orlando di Lasso" is adorned with a very badly engraved and worse printed portrait, which is scarcely worthy to accompany the truly admirable article. The portrait of Henry Lawes is better, and more suited to the style of the work but as neither of the portraits is particularly rare, they might have been spared. On the whole it is a fair average number, both as regards the information given and the style in which it is conveyed.

Counterpoint: a Practical Course of Study. By G. A. MACFARREN, Mus. Doc., M.A., Professor of Music in the University of Cambridge and Principal of the Royal Academy of Music. Cambridge: at the University Press.

PROFESSOR MACFARREN'S work is set out in some seventeen chapters, treating of the scales, modes, and keys, progression of parts, the various species of counterpoint in several parts, combined species, double triple and quadruple counterpoint, and modern free style of counterpoint.

In the preface he gives a description of his view as to the meaning of the word and the object of the science of counterpoint. He defines counterpoint as "the artificial application of the natural principles of harmony." He further adds that "its study is of the utmost value, as giving to one who has musical ideas facility in their expression. It is an exercise of the musician's mind as useful for developing the power of thought and the ability to control it as is any mechanical exercise for developing muscular strength and other physical resources. Free-thinkers deprecate it on the ground of its artificiality pretending that its study is useless as a preparation of the modern composer for his tasks but they ignore or they forget that discipline strengthens as much the mental as the moral powers that habitude to discipline is the best warrant of liberty that he alone can successfully evade rules who is fully capable of obeying them, and that the musical principles of counterpoint apply

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—if practically enlarged in their application—not unfrequently to the structure of music in the idiom of the present day.

It is with the view of adapting the old contrapuntal rules laid down by the writers of time past to modern needs that Professor Macfarren has written the present work, and in this he has made a worthy approach to a successful result. The design laid down in the preface has been strictly adhered to throughout, and although there will yet remain some who will hesitate about accepting all that is said or offered there are some that will not value the work for its steady and equal consistency.

Some of the thoughts contained in the work are decidedly in advance of the present day, and may possibly be accepted in the future when modern ideas on certain subjects have assumed a more definite form than those which they now hold. The time must come, and that soon when the nomenclature of music must be revised, and certain doubtful or ambiguous rules be expunged from text-books, elementary or otherwise. Professor Macfarren's views as regards the minor mode will show how earnestly he leads the way as a reformer.

"The long-established inaccurate signature of the minor form of a key is a remnant of the modal system, wherein all the modes have the same signature, though every one may be transposed higher or lower with altered signature to adjust the position of tones and semi-tones. This system for ages held back the progress of music, by obscuring, if not totally hiding, the natural principles on which music is based, and which constitute the science that furnishes the materials wherewith the artist works."

It is not surprising to find after this that our author cautions his readers against modulating in exercises in counterpoint. He also advises students to employ one chord in a bar. This is a novelty which can scarcely be intended to succeed in "developing the power of thought and the ability to control it." He recommends that each species of counterpoint should be worked successively in two, in three, in four, and perhaps in five parts before entering upon the practice of the next species. This is a valuable rule and one not hitherto insisted upon, except in private tuition.

The explanation of double counterpoint is limited to the employment of that in the eighth, the tenth, and the twelfth, on the ground that those who acquire facility in these can with a very little trouble do the rest.

The chapter on "Counterpoint in the Modern Free Style" gives instances of the modern means of escaping or evoking the rules which bind the more strict style.

The examples with which the book abounds are excellent and well adapted for the purpose, and as the first serious attempt in modern times to reduce the knowledge of the subject to a definite system, it is worthy of all support. There are some points in which many excellent musicians will not agree with Dr Macfarren—such, for example, as the reference of all the harmonious sounds which please the ear to a natural order, or to a derivation from an acoustical basis. Others there are who will cordially admit and earnestly support this theory. But whether or not most musicians will be glad to give a favourable reception to a work which is clearly and calmly stated and therefore well calculated to impress the mind of the student by its earnestness and accuracy.

MINOR ITEMS.

Händel für die Jugend. Bach für die Jugend. Vols. I. (London: Augener & Co.) These two works are our old friends the "Children's Handel" and the "Children's Bach" with the fingering arranged after the German fashion. The issue of the work in this form will be well calculated to make the works universally useful. They are as most readers probably know, most excellent selections carefully arranged such as are likely to engage the sympathies of teachers and pupils, and therefore the idea of publishing them with German fingering was altogether a happy one, as lending to increase the knowledge of a very useful work.—*Prelude and Toccata.* By Vincenz Lachner. (Augener & Co.) Both the Prelude and the Toccata are conceived in a true musicianly spirit, and being engaging in character and striking in effect are certain to win favour.—*Mendelssohn's Overtures for Pianoforte Duet.* Arranged by E. Pauer. (Augener & Co.) On a former occasion we took the opportunity of calling attention to an arrangement for two hands of the overtures contained in this collection. It is now with increased pleasure we direct notice to the form in which they now appear as duets, feeling assured that with the increased power of gaining an effective addition to the store of pianoforte duets will come enlarged knowledge of these beautiful works which are in every way worthy of attention and study.—*Classical Transcriptions.* Nos. 8, 9, 10, 11 and 12. By Berthold Tours. (Augener & Co.) The Romance from Haydn's Quartet in G, the Minuet and Trio from the Quartet in C, the "Hungarian March" by Franz Schubert, Op. 54, the Polonaise from the Serenade Trio, Op. 8, with Adagio from the same by Beethoven—form the most recent additions to this admirable series of educational works. They are as well done as any of the former numbers, and are therefore fully worthy to be united with them, and to continue the excellent character already acquired by the several pieces contained in this collection.—*The Changed Cross.* Set to Music by George Carter. (London: Novello & Co.) Although the music set to the words of this song by the Hon. Mrs. Charles Hobart is fairly good and correct, it is not so much remarkable as a composition than for the desire to do a fair amount of justice to the sentiment expressed which is evident in every bar.—*The Forsaken. The Wrecked Hope* and *Oh! but to see her face again!* Three songs by W. Howell Alcetas. (London: Stanley Lucas, Weber & Co.) In these new settings of the words Mr. Allchin has been most successful from a musical point of view, and may be honestly congratulated upon having added three good thoughtful and expressive songs to the long list of worthy musical efforts.—*Only a pair of Blue Eyes.* Song composed by Charles H. Shinnick. (Augener & Co.) A brightly written song with a pleasing melody and effective vocal phrases.—*The Golden Harp* and *There are so many lovely flowers.* Two Swedish ballads, arranged by Hildebrand Werner. (London: Ashdown & Parry.) These two melodies are tolerably well known as having been sung in the concert-room or upon the stage occasionally. They are better known to students of national melodies as being two of the most touching and beautiful specimens of Nordish song. Their appearance in this form is likely to help to extend the knowledge of them beauties into new directions.—*The Voice of the Sea. Watching the Life-boat,* and *Straying.* Three Songs by Charles Hoggett. (Ashdown & Parry.) The whole of these songs show a feeling for melody but is not very judicious use of rhythm. In the first song the accents are thrown upon unimportant words, and as the general good impression which the song might otherwise make is weakened if it is not actually made humorous. The words, it is true are of a very poor and spiritless character, but that need not have influenced the composer, for he should have followed the modern practice of composers, and written his music regardless of the words. "Watching the Life-boat" is exceedingly commonplace in every respect. The last of the three songs is "Straying."—*A New Handbook of Anthems for Public Worship.* (London: Hutchings & Romer.) The compilers of this collection explain their reasons for making it when they state that "there is no reason why Scripture words should not be so set to music as to be sung as freely as hymns, as is the case with Cecil's well known sentence, 'I will arise.'" In the endeavour to furnish a series of easy anthems or sentences for the use of a congregation they have brought together some fifty or so short pieces suitable for the object proposed, not one of which can be said to possess any difficulties to daunt the worshippers who desire to sing. The whole of the pieces are tunefully set, not perhaps in the highest order of the art, but all with a view to present and perhaps permanent popularity. Many of the pieces are taken from American sources, or at all events, bear names of writers better known across the Atlantic than here in England. Others are said to be "from" English composers by which expression one is naturally inclined to look for some change in harmony or key or some other alteration; but with few exceptions they are given as the composers produced them. Altogether it is a very commendable selection, and will doubtless serve its purpose accurately which purpose appears to be to excite a reverent attention and an active interest in the use of music in Nonconformist congregations.

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Concerts.

PHILHARMONIC SOCIETY

For the final concert of the Philharmonic Society two novelties were produced, or to speak more correctly two works which had not hitherto been given by the Society were assigned places in the programme. The first was a symphony in E minor by Professor Macfarren and the second was a concerto by M. Camille Saint-Saëns. The symphony as a composition was remarkable for the clever knowledge of instrumentation displayed, the themes were not uninfluenced by the study of modern writers, though it must be confessed that there was all the peculiarity of treatment which might be expected from the composer of *The Lady of the Lake* and the oratorio of *Joseph*. In the absence of definite information—for the analytical programme gave naught of its history or design, and only set forth in musical type the skeleton of the several movements—it might be the same work which was produced by Mr. Hill's Musical Society of London defunct now for nearly twenty years. At all events, the themes spoke of a period of thought in the composer's mind being similar to those with the known productions of the composer of that period may probably be referred to that time. It was exceedingly well performed, evident care having been taken with the rehearsals, and it was consequently most cordially welcomed. The composer was called to the platform to accept the applause of the audience which was boisterous and general enough to have all the spirit of humanity. The concerto referred to above as the second *great* novelty was the second work of its kind composed by M. Saint-Saëns and had the advantage of being interpreted by the composer himself. The merits of the concerto were therefore fairly placed before the audience who did not fail fully to recognise them and to accord a warm reception to the author and his composition. These two named pieces were the staple of the first part of the concert. The second part contained the "Pastoral Symphony" an organ fugue by Bach played by M. Saint-Saëns greatly to the delight of the audience who were fairly astounded at the freedom and ease with which the gifted French musician exhibited his powers as an organist, as he had already done as a pianist; and there was also the "Jubilee Overture" of Weber with which to finish the concert and conclude the season as in the station now established.

The vocal music was contributed by Mlle. Hohenschild and Mr. W. H. Cummings.

Now that the season is ended and the arrangement of the pieces in the several programmes are matters for historical reference, a word or two of particular praise should be awarded to Mr. W. G. Cusins for the sum he has taken to present all the works performed in a worthy and artistic style. That his labours have been arduous, and his responsibilities great, even though the production of many new works has not given him extra mental duties, the following list of the works produced during the season now at an end will show.

During the year there have been performed the following works:—By English authors: symphony in G minor, and fantasia-overture *Parisina and the Peri* by Sir W. Sterndale Bennett; a song from the oratorio of *Gideon* by G. W. Cusins; symphony in C minor, and a song from the cantata *The Lady of the Lake* by G. A. Macfarren. By German authors: suite in D for orchestra, prelude and fugue in A for organ, and two movements from suite in A minor for violin by J. S. Bach; symphonies in E flat in C minor in F and the "Pastoral"; pianoforte concertos in G flat and in E flat and overtures to *Leonora* (No. 3) and *Egmont* by Beethoven; violin concertos (twice), by Brahms; violin concerto in G minor by Bruch; Lied with pianoforte by Franz; songs from the operas of *Orfeo* and *Cythera* by Gluck; a duet and a song from the opera of *Giulio Cesare* and the Dead March from *Saul*, by Handel; symphony No. 8 in E flat, from the *Salomon* set, by Haydn; a pianoforte concerto in A flat, by Hummel; violin concerto and overtures, The Calm Sea and Prosperous Voyage, and *Ruy Blas*, by Mendelssohn; Jupiter Symphony; songs from *Idomeneo*, *Il Serraglio*, *La Clemenza di Tito*, and *Don Giovanni*, and a concert scena, by Mozart; three movements from suite in C minor for violin with orchestra, by Raff; the unfinished symphony in B minor and Italian Overture by Schubert; Rhenish Symphony and pianoforte concerto, by Schumann; a Lied with pianoforte by Seidel; a violin concerto in D minor, and a movement for that instrument on the *Alchymist*; a duet from the opera of *Jessonda* and a song from the opera of *Faust* by Spohr; overture to *Tannhäuser*, prayer from that opera and Wotan's Abschied, from the tetralogy *Der Ring der Nibelungen* by Wagner; and overture to *Precious*, *The Ruler of the Spirits* and the Jubilee of the King of Saxony, by Weber. By Italian authors: overture to *Anacreon* by Cherubini; song from the opera of *Aida* by Verdi; and song from the opera of *Alessandro*, by Vinci. By French authors: overture, "Carnaval Romain," by Berlioz; song from the opera *Polyeucte* by Gounod; "Fantaisie Norvégienne" by Lalo; and pianoforte concerto in C minor by Saint-Saëns. By Russian and Polish authors: "Ocean Symphony" and Valse Allemande by Rubinstein; and nocturne in pianoforte, by Chopin. How these works have been done has been told from time to time in this journal.

The directors of the Society were probably well advised in not producing a large number of new pieces. When the demands upon the services of the members of the band are great, and numerous outside the limits of the Society's duties, it is evident that there will be a corresponding difficulty in devoting the necessary time for rehearsals in order to produce the works with all due care. It is enough, perhaps, to give well-known works with such needful care and finish as they demand; such as the public looks for this being accomplished under the able direction of the experienced conductor. It only remains to repeat as a final word that which has often been notified during the course of the season, namely, that each concert has been attractive, and the performances worthy of the prestige of the Society.

MUSICAL UNION.

The Director's Matinée, as the final concert is called, was given at St. James's Hall on July 1st before a very large audience. The programme included the two septetts of Hummel and Beethoven as usual, and there were several other items of particular interest, among which the violin solo by Signor Papini on one by Bach, with quartet accompaniment, and the violoncello solo Popper's "Harlequin," accompanied by Herr Leopold, attracted great attention. In the Hummel septet Madame Montigny Rémaury played the pianoforte part with the most consummate skill, and as her co-adjutors were blessed Du Bricq (oboe), Radcliffe (flute), Stenebruggen (horn), Lazarus (violoncello), Hollander (violin), and Jakeway (double-bass), the most enjoyable reading of this beautifully written work was secured. The septet of Beethoven was led by Sig. Papini and the parts for viola, violoncello, horn and double-bass taken by the players upon these instruments who had been already heard in Hummel's work; and the clarinet and bassoon players being Messrs. Lazarus and Hutchins, little else was required to secure a perfect reading. One of the most remarkable features in the concert was the performance of Herr Von Bülow, if the applause which greeted his efforts be taken as evidence of such a distinction. He played Beethoven's sonata in C minor, Chopin's "Berceuse" (Op. 57), and the "Valse Brillante" in A flat of Rubinstein.

There was a rumour that this concert was to be the last under the direction of John Ella, and an added attraction was thus afforded, for many were present to hear once more the most perfect *ensemble* it is possible to obtain for chamber music under his careful and experienced direction. Failing eyesight and the fatigue of an enormous correspondence, has induced him to entertain the idea of relinquishing the direction. This would amount to no less than a calamity in the musical world. It would be better for him to seek some competent and genial successor, and instruct him as far as possible in the art in which he has himself been so successful, and to take the rest he has so honourably earned. The concerts of the Musical Union should be continued if possible, and therefore it is necessary that the health of the promoter and director should be spared by relieving him of the fatigue which now weakens him.

The concerts must not be given up, for the excellent plan upon which they were based at first has had the most splendid effect upon art in general, and the opportunities they have afforded to artists of all nations to make their first acquaintance with a public of whom they have afterwards become the favourites, have made these concerts historical; and that all historical monuments should be carefully preserved, should be one of the chief cares of the class who have benefited by their existence.

Musical Notes.

On Saturday, July 5th, an excellent concert was given at St. James's Hall by Mr. John Farmer, the organist and music-master of Harrow School. The "Pageant Music, or Serenade for Full Orchestra, composed by Mr. Farmer on the occasion of the opening of the Art Museum at Nottingham, which comprises a Processional March, Waltz, Serenade, Gavotte, Duet, Wedding March, and Chorus, each of which is cleverly written, was an important feature in the concert, the audience insisting upon the repetition of the Gavotte at the end of the Pageant music, the composer received quite an ovation. The orchestra included many of the best players. To the second part Mr. Farmer's popular oratorio for

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children, *Christ and His Soldiers*, was exceptionally well given. The soloists were Miss Jessie Sherrington, Miss Annie Butterworth, Mr Arthur Hooper, and Mr Thurley Beale. Mr Farmer conducted, and Mr H. J. Stark was at the organ. This oratorio, written to come within the comprehension of all the young, has now been given in different parts of the country nearly 300 times.

THE works selected for performance in the Cathedral at Hereford at the Three Choirs Festival on the 9th, 10th, 11th, and 12th of next September are Mendelssohn's *Elijah*; Hear my Prayer; and *Ninety-fifth Psalm*; Handel's *Messiah*, his Coronation anthems, Zadok the Priest," and the overture in *Esther*; Purcell's Te Deum in D; Bach's Christmas oratorio (parts one and two); *Spohr's Eighty-fourth Psalm*; an excerpt from Mozart's Litany in B flat; Haydn's *Imperial Mass*, Rossini's *Stabat Mater* and Mr Sullivan's *Light of the World*. At the two evening concerts in the Shire Hall on the 9th and 11th of September symphonies by Beethoven and by Mendelssohn (Scotch) and overtures by Weber &c. will be executed. The conductor will be Mr Langdon Colborne, Mus. Bac. the organist of Hereford Cathedral. Mr Done of Worcester Cathedral will preside at the organ, and Mr Lloyd of Gloucester Cathedral will be the pianoforte accompanist. Mr Sullivan will conduct his own oratorio and the evening concert of the 9th of September. The leading solo singers will be Miss Anna Williams, Mlle. de Fonblanque, Miss Thursby and Mme. Allani (Mrs. Ernest Gye) sopranos; Mme. Enriquez and Mme. Patey contraltos; Messrs Cummings and M'Guckin, tenors; and Messrs. Santley and Thurley Beale basses. A chamber evening concert in the Shire Hall will end the festival on the 12th of September. The hon. sec. of the festival is Mr. Berkeley L. S. Shirehope. Mr H. Weist Hill will be the leader of the band, formed from London artists.

THE Tenbury Musical Society gave an excellent performance of *Elijah* on June 26th. Mrs. Alfred Caldicott, Miss Preston, Miss Pound, Mr. Frederick, and Mr. Thorndike taking the solos with considerable effect the whole being conducted by the Rev. J. Hampton, with great success.

MISS HOPEKIRK, with whose progress our readers have been made acquainted from time to time, gave a concert at the Royal Academy Hall on July 4th. She displayed her capabilities which are of no common order, in the performance of the trio in E flat by Beethoven in which she was assisted by Messrs. O'Mahony and Reid, as well as in the selection from the writings of Handel, Bach, Schumann, Oakeley, Chopin, and Scharwenka whose minuet in E minor she played for the first time in public. Her execution is most artistic, and her appreciation of the genius of her author for the time being most refined. There is little doubt that she has a great future before her. Miss Hopekirk, with the assistance of Miss Kate Ochiltree, another English pianist of considerable ability, played the "Danse Macabre" of Saint-Saëns, the Tarantella by Raff and Liszt's Ungarische Fantasie, arranged for two pianos, which performance was productive of a vast amount of pleasure. Miss Robertshild was the vocalist.

THE general meeting of the members of the People's Concert Society was held on Tuesday, the Hon. Norman Grosvenor in the chair, the executive committee presenting their report for the first season. Seven concerts were given in Whitechapel and seven in Chelsea, fully successful. Next winter it is intended to give concerts in four centres. By means of select selections from the instrumental works of great composers, the society aims at creating a taste for good chamber music among those who have hitherto had little or no opportunity of hearing it.

IN the Report of Mr. C. Critchett, the Educational Officer to the Council of the Society of Arts, on the Technological and General Examinations, the passages referring to music are of interest, for they show a most marked increase in the study of the theory of music which in 1878 attracted only 866 candidates whereas in 1879 the number is 988. The practical examinations in music, which heretofore had not supplied a sufficient number of candidates at any one centre to justify the Council in sending down an examiner, have this year assumed a new aspect, and if these examinations be continued they will become one of the most important branches of the Society's educational system. Centres were formed at Glasgow and Birmingham, the number examined being sixty-four and twenty-nine respectively, and as regards London, any candidates came up for examination some of whose were examined in both divisions. Nine less than one first class and 109 second-class certificates were awarded, the marks required for the former being 75 per cent. and for the latter 50 per cent. The Committee to report on the National Cultivation of Music have published their first Report, and have drawn up a directory containing the outlines of a scheme for establishing local music schools, to be connected with public elementary schools. The scheme has met with the general approval of the principals of various training colleges. The main object has been to show how cheaply and readily a system for the popular culture of music as a branch of national education may be established, and what economy of public money may be effected, if going could be taught scientifically. The Committee urge the Government to investigate the subject fully with the view of submitting a project to Parliament, and in the meanwhile evidence of the feeling of the country will be collected.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.—In aid of the funds of the Birmingham General Hospital.—The thirty-third celebration will take place on Tuesday, August 26, Wednesday, August 27, Thursday, August 28, Friday, August 29. The following is an outline of the performances:—Tuesday morning, August 26, *Elijah*. Tuesday evening, a new cantata, by Max Bruch entitled "The Lay of the Bell," and miscellaneous selection. Wednesday morning, August 27, *Moses in Egypt*. Rossini. Wednesday evening, a miscellaneous concert including Beethoven's symphony in A major, No. 7. Thursday morning, August 28, *Messiah*. Thursday evening, a new cantata, by Saint Saëns, entitled "The Lyre and the Harp," composed expressly for this Festival, and a miscellaneous selection, comprising overture to *William Tell*, &c. Friday morning, August 29, Cherubini's *Requiem*, Mendelssohn's *Lobgesang*, Count's *Date Sanctum*, &c. Friday evening, *Israel in Egypt*.

SINGING IN ELEMENTARY SCHOOLS.—A report just issued by the Education Department shows the extent to which singing is systematically taught in elementary schools, and the proportion in which various methods are used. In England and Wales 697 schools use Mr. Hullah's system, 534 use the old notation with the movable *do*, 44 use more than one system, and 2,297 schools use Mr. Curwen's Tonic Sol-fa system. The remaining 19,902 by far the largest proportion, teach by ear. In Scotland only 21 schools use Mr. Hullah's system, 105 use the old notation with the movable *do*, 25 use more than one system, and 1,338 use Tonic Sol-fa. The remaining 1,404 a less proportion than in England, teach by ear.

MR. HENRY SMART, the well-known composer and organist, who had been seriously ill for some months, died on July 6th at his residence, King Henry's Road, South Hampstead, in his sixty-seventh year. He was born in London, and was a member of a family which had already produced some famous musicians, his uncle, Sir George Smart, having been for many years organist and composer to Her Majesty's Chapels Royal, while his father was a violinist and orchestral leader of note. Like many other artists and composers, Henry Smart began life with the intention of following a different vocation, and was articled to a solicitor; but he subsequently decided to devote himself exclusively to the art of which he soon afterwards became a well known professor. His compositions have included music of almost every school, from the song to the cantata and opera, and from the simple "service" for the village choir up to the elaborate anthem and oratorio. His opera, *The Cuzone of Hartzburg*, his cantata, *The Bride of Dunkerron* (produced at the Birmingham Festival of 1864), and his oratorio, *Jacob*, may be named among the most important of his compositions; while in sacred music of a simpler form he was very successful, especially in the writing of hymn tunes, among which his setting of "Hark! hark my soul," "O Paradise! O Paradise!" "See the Conqueror Mounts in Triumph," "Brightly Gleams our Banner," "Just as I am without one plea," "King of Saints," "Light's Abode, Celestial Salem," and "From Greenland's Icy Mountains" (all to be found in *Hymns Ancient and Modern*), are among the most popular examples of the modern hymn tune. In his secular works Mr. Smart's songs must take high rank, while his part-songs, such as his "Ave Maria," often sung by Mr. Henry Leslie's choir and his trios for female voices are of unequalled beauty. As an organist he was known as a masterly accompanist and as an extemporé player of great rhythm and not only in England but in Paris, his improvisations had won for him much applause. In conjunction with Dr. Spark the borough organist at Leeds, Mr. Smart designed the large organ in the Town Hall of that city and played upon the instrument at its inauguration shortly after the first Leeds Musical Festival in 1858. He had been for many years organist of St. Pancras Church, in London, and in recognition of his services to music he received only a few weeks ago a pension of £100 a year on Her Majesty's Civil List, which, it is hoped, may be continued to his widow in accordance with the precedent furnished in the case of the late Dr. Wesley, organist of Gloucester Cathedral. Owing to the blindness and other infirmities from which he had suffered, Mr. Smart had of late years led a somewhat retired life, but he was much respected by a large circle of friends. The list of his compositions for the voice, the organ, and the choir, would fill many pages.

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The Monthly Musical Record.

SEPTEMBER 1, 1879.

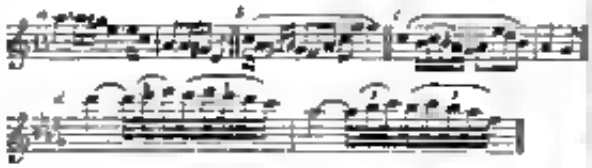
EDVARD GRIEG, THE NORWEGIAN COMPOSER.

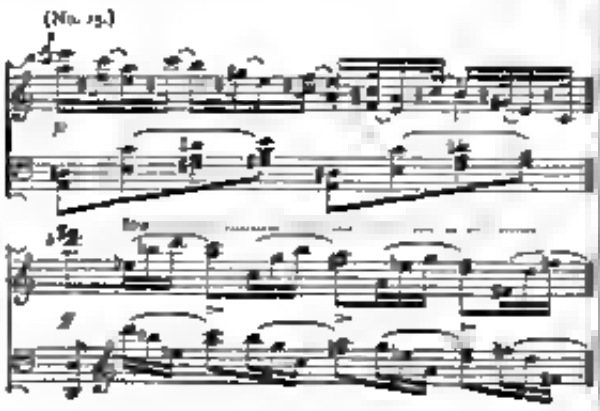
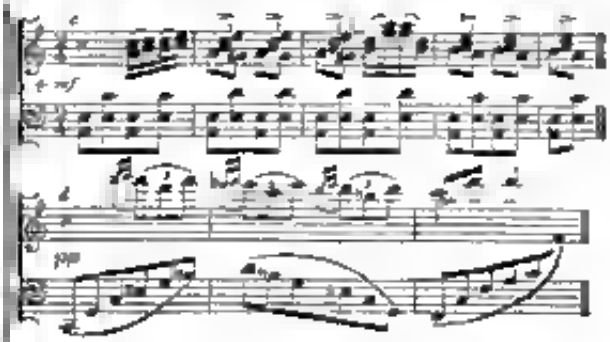
A CRITICAL STUDY, PRECEDED BY A SHORT CHAPTER ON FOLK-MUSIC AND NATIONALITY CONSIDERED IN THEIR RELATIONS TO ART MUSIC.

By Fr. Niecks

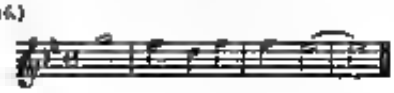
(*Concluded from page 114.*)

The concerto, Op. 16, for pianoforte and orchestra, is the most successful display in the larger forms of Grieg's mannerism. It presents a strange mingling of the pathetic with the grotesque. In deportment and style nothing can be more unlike classical dignity and development of thought. But everything is so spirited and novel in character that the composer carries us away with him, at least in the first movement. Moreover, the nature of the concerto-form bears this kind of matter and treatment better than a sonata for one or two instruments or a string quartett. Considering what I have to say, and the time and space in which it has to be said, I must refrain from entering on a criticism of this work, although the task is attractive, and many beauties and faults present themselves to the mind for admiration and discussion. Here, however, are a few jottings from it. The reader will easily guess the reason why No. 14, *a*, *b*, *c*, *d*, are set down.

(No. 14.)

The following illustrations will exemplify better than any of the foregoing the prickly nature of Grieg's music. And let it be remembered they are not the only instances to be found in the concerto, others just as representative might be quoted. With regard to No. 14, *a*, I may remark that the composer is rather fond of harmonic combinations with the diminished third, *alias* diminished tenth—they are to be found in several pieces—to give one example, in the third number of "Aus dem Volksleben," bars 6, 7, &c. (A, G♯, F).

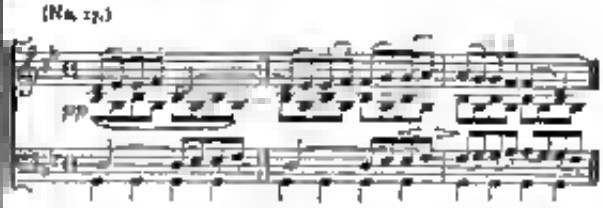
(No. 15.)

Although I said at the commencement of this chapter that I would confine myself to the consideration of some of the pianoforte works, I shall not leave the other works altogether unnoticed. First then the quartet, Op. 27, claims our attention. A glance at the score shows us that the composer either does not know how to use the medium which he has chosen for the interpretation of his thoughts, or that he misconceives its nature. The quartet and orchestral styles may be respectively compared to engraving and painting. Now Grieg tries, as it were, to produce with the burin the effects of the brush. He neglects line where line is all important. Moreover, the work is poor in thoughts, and superabounds in mere playing with sounds. A narrow-minded, exclusive nationalism makes itself too conspicuous. On the very threshold, in the introductory bars we are met by the following phrase, an allusion to the second subject —

(No. 16.)



The whole movement is full of this phrase, and closes with it. The last movement likewise begins and closes with it. The progression reappears in the third movement rhythmically altered, and as a descending minor second and major third. For the comfort of well-balanced minds I may say that it is not altogether absent from the second movement. I cannot resist the temptation to quote the beginning of the *Allegro*

(No. 17.)



The quartet consists of (1) *Allegro molto agitato*, preceded by a short introduction, *Un poco andante*, (2) Romance, *Andantino*, (3) Intermezzo, *Allegro molto marcato* (4) Finale, *Presto al saltarella*, with a short introduction—*Lento*. Let nobody expect anything Italian in the last movement. It is Northern—nay, even hyperborean. This movement furnishes some excellent examples of how not to write string quartets; but want of space forbids—well, you know the oft-told tale. After reading the score I have, respecting this quartet, come to the same conclusion at which a Leipzig critic arrived after hearing it: 'The ideas in the sonata (Op. 13) as well as in the quartet do not unfold themselves organically, nor are they organically evolved from a few

principal motives, but are joined together like mosaic work. This is a cardinal fault of the composers of the present day. Grieg gives us beautiful melodic thoughts, but they appear, especially in the quartet somewhat rhapsodical; indeed, so much does it differ from the polyphonous quartet style that it deserved rather the name of rhapsody."

In his songs, which testify to a diligent and profitable study of folk-music, Grieg seems to aim above all at simplicity of melody and form. They do not surprise by psychological revelations, or move deeply by intensity of passion, but they are truly melodious, eminently *singable*, popular in the best sense of the word. Grieg is particularly successful in hitting off the right ballad tone. Although none of the songs equal the best of his instrumental pieces they constitute an important and int ma add, very characteristic portion of the composer's artistic work. In them Grieg is indeed national, but without obtrusiveness and wearisome monotony.

My two last quotations shall be from the songs they illustrate two peculiarities of the Norwegian's music which I have not yet done justice to. In No. 18, *a*, we have the unsatisfied yearning major seventh; in No. 18, *b*, the forlorn minor seventh. Between these floating auxiliary notes and the secondary chords of the seventh with the veiled minor third there exists an emotional kinship, which we will symbolise by the sunny atmosphere of the North.

[No. 18.]

Being desirous to say something about Grieg's choral compositions, and not having had the opportunity of acquainting myself with any of them, I must confine myself to a brief report of what I have heard regarding the Norwegian's "Vine der Klosterpforte," a composition in the ballad form for two solo voices (soprano and alto) and women's chorus. The first three verses of the poem are set to almost identical music; the different setting of the fourth verse in consequence so much the more effective. The part of the questioning "abbess" is assigned to the alto solo, that of the "poor maiden from a foreign country" to the soprano solo. One critic remarks that the composer did not adequately render the culminating point of the complaint. A friend of mine, whose judgment I value highly, writes to me:—"I found the piece exceedingly charming, and held it to be an enrichment of this branch of musical literature."

The foregoing considerations lead to the following conclusion. Amidst so much that is "secluded from the pale mist of thought," *réchauffé*, or wholly insane, in the productions of our time, the better works of Grieg, out of which speak natural feeling, pleasant humour, and vivacity appear like fresh oases in a desert. Grieg was born a musician, but his faculty with which he was endowed is of limited compass. He cannot be placed by the side of the great classical masters, nor is he the equal of a Wagner, Liszt, Brahms, or Raff, and in intellectual power and technical mastery he is surpassed even by many composers of his own generation. Grandeur and depth of thought and passion seem to be denied to him, and the elaboration, connection, and combination of thoughts are certainly not his strong points. But a work may be beautiful and truly artistic without being written in a strictly logical style; even in the larger forms a looser—what we may call a novelistic—treatment has its *raison d'être*. What, therefore, the lover of music regrets with regard to the Norwegian composer is, not his lack of sublime qualities, but that he makes no better use of those he possesses. Grieg is not a progressive artist; on the contrary, he is growing poorer in thought and more mannered in expression. At times one is tempted to think that, although now in the strength of his manhood, he has written himself out. This false impression we should not receive, if, instead of running after a spurious originality, the composer had followed the dictates of his heart and gave us. Grieg wished to be national, and it was a praiseworthy ambition; but instead of trimming a foreign art with the peculiarities of Northern folk-music, he should have endeavoured to imbue his compositions as far as in him lay with the spirit of his nationality. Grieg thinks too much on the dress and other unessential externals, that he forgets and neglects the inner dwelling body and soul. By all means let the artist study the beautiful, unsophisticated expression of a people's joys and sorrows, but let him also remember that the subtler distinctions, and the wider range of thought and feeling with which the artist has to deal, require a more perfect instrument than folk-music does and that the simple beauty of folk-music if bodily transplanted into larger art-frames is destroyed. Not all the ballads of the peoples that have lived since the creation heaped together will produce a "Paradise Lost," a "Hamlet," nor will the most faithful imitation of dress and scenery produce a historical picture. This holds, of course, also good with musical works. But although Grieg's mania for nationalism stifles the better impulses of his genius, so that his later works do not fulfil the promise of his earlier ones, his achievements are such as to secure for him the gratitude of all true lovers of music, and an honourable place among his contemporaries.

A CRITICAL COMMENTARY ON THE PIANOFORTE WORKS OF FREDERIC CHOPIN

By Fr. Niecks

(*Continued from page* 120.)

Passing over Op. 12 for the present, we will turn our attention to four earlier works for pianoforte and orchestra—Op. 13, Grande Fantaisie sur des Airs polonais, in A; Op. 14, Krakowiak, Grand Rondeau de Concert, in F; Op. 21 Concerto in F minor; Op. 11 Concerto in E minor—which were composed before Chopin left Poland in the autumn of 1830. It is significant that after the composition of the E minor concerto Chopin made only one other use of the orchestra, namely, in the Polonaise of his Op. 22 Polonaise, précédée d'un Andante spianato. It is also noteworthy that whilst previous to 1831 the composer produced in the space of two years a sonata, a trio, and two concertos, the works in the larger forms of the following twenty-eight years were limited to Op. 35 Sonata in B flat minor; Op. 46, Allegro de Concert; Op. 58, Sonata in B minor; and Op. 65, Sonata in G minor for pianoforte and violoncello. Chopin's earlier works were tentative—his ambition aimed high and in many directions; but having found the limits of his genius, and the true sphere of his activity, he wisely abstained from obstinately attempting what was beyond his reach, and reserved his strength for that in which he could excel. What influence did Chopin's want of success as a popular virtuoso, a function for which his physical and mental constitution unfitted him, exercise upon his career as a composer? The quantity and quality is indeterminable, but the existence of the influence will hardly be denied, and ought to be taken into account.

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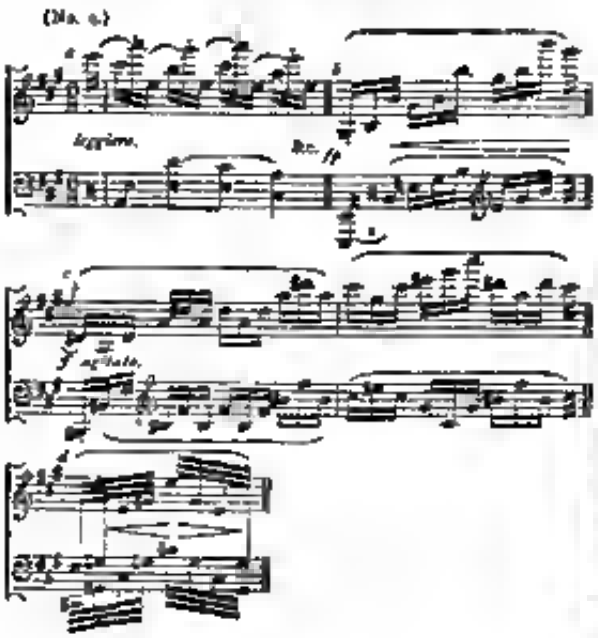
When Chopin wrote the Fantasia and the Krakowiak of which we are now going to speak—pieces contrived by the virtuoso for the display of his peculiar powers—experience had yet in reveal to him what his mission was. I use the word "contrive" intentionally, because poetical conception is out of the question. "About things on which the public thinks long it commonly obtains to think right." Well, the public has had nearly fifty years to think about this matter and seems to have come to the conclusion that it is hardly worth while to trouble one's self much about it. Let us, therefore, not be too hard upon the critics who did not at once greet Chopin as a composer by the grace of God. If our acquaintance with Chopin were to begin with these and similar productions, it may be doubted if even in the present state of the musical art, we should fully recognise his merits in this incipient stage. The Fantasia sketched, according to Karasowski as early as 1828, was played by the composer at a concert given by him in Warsaw in 1830. Of the other work, the Krakowiak, we read in a letter of Chopin's to his friend Titus Woyciechowski, of Dec. 27, 1828—"The score of the Rondo à la Krakowiak is finished." In August, 1829, he played it at his second concert in Vienna, when it was received with great applause. "All professional musicians, from Capellmeister Lachner down to the pianoforte tuner, praised it," writes Chopin.

Op. 13, the Grande Fantaisie sur des Airs polonais, dedicated to J. P. Pixis, consists of a highly ornate introduction (*largo non troppo*), the air "Jan Miesian Zaszedł," with variations on the theme by Charles Kurpinski, likewise varieted, and, as a wind up, a Kujawiak, a dance in ¾ time, which derives its name from Kujawia, a district of Poland, situated on the left bank of the Vistula, the greater part of which is now incorporated with Prussia. The airy first variation suggests the Berceuse (Op. 57); the second contains only ineffective arabesques (No. 9, a), which however, threw light upon Chopin's technical studies and tendencies; the arpeggios that follow, on the other hand, are as effective as they are Chopinesque. The *lento quasi adagio*, the first variation on Kurpinski's theme, is one of the prettiest things in the piece, and in the subsequent parts we meet again with some noteworthy arpeggios (No. 9, *b*, *c*, *d*).

(No. 9.)

Op. 14, Krakowiak, Grand Rondeau de Concert, with orchestral accompaniment has owing to its form, a less motley character than the preceding work, but otherwise is nearly of the same value and nature. After an introduction (*andante quasi allegretto* and *allegro molto*), partly idyllic, partly the reverse—described by the composer as having "as funny an appearance as himself in his *Fiaszch*" (a long winter-coat, his biographer explains)—begins the rondo (¾ time), the themes of which are in the style of the Krakowiak, a dance that owes its origin to the Cracow country. The rondo overflows with joyousness; now the notes run at random hither and thither, now tumble about, head over heels, now surge in bold arpeggios, now skip from octave to octave, now trip along in chromatics, now vent their unrestrained gamesomeness in the most extravagant capers. But all is not gold that glitters, nor does everything here glitter—the orchestra, of which more will be said when I discuss the concertos, least of all. Of motion and spirit, however, there is enough and to spare.

In many respects, these works leave much to be desired. The connection of parts, for instance, is anything but masterly. To mention only a few points: look at the transition from the introduction to the air, and from the variations of Kurpinski's theme to the Kujawiak (in the Fantasia). The purely *virtuoso* character is another weakness. Nevertheless they are interesting in many ways. For one thing, they show us Chopin's style in a state of fermentation. If you compare these works with those composed after this clearing process had taken place, you will find that some of the ingredients have been secreted. Indeed, these pieces ought to be regarded rather as depositories of raw material and preparatory studies than as inspired works of art; being not unlike artists' note and sketch books, a collection of hands, legs, heads, trunks of trees, bits of scenery, and all sorts of odds and ends in a more or less unfinished, incomplete, and soulless condition. If the nervous reader keeps this in mind, he will be saved from some disappointment.

In the letters to his friend Titus Woyciechowski, Chopin mentions his concertos repeatedly and thus we learn something of the composer's travails, the time of the births of his offspring, and the parent's opinion concerning them. The first notice appears in a letter of his, dated Oct. 3, 1829—"In thought with this lovely being [Constantia Gladkowska, a lady who soon after made her first appearance as a singer on the Warsaw stage, and with whom our friend was over head and ears in love] I composed the adagio of my new concerto." Karasowski adds to this note, and says that the E minor concerto is referred to. The word "new" gives to this suggestion the appearance of probability. But unless Karasowski has some further *data* which confirm his statement, it is, I think, more likely that Chopin speaks of the concerto in F minor. I mention this merely *en passant*, as the matter is of no importance; moreover, the reader will judge for himself after reading the following extracts. Oct. 20, 1829—"Elsner [Chopin's master] has praised the adagio of my concerto. He says there is much in it that is new. As to the rondo, I will not hear anything about it yet, for I am myself not yet satisfied with it. I wonder if I shall complete the work when I come back" [from a visit to Posen]. This last notice must refer to the concerto in F minor. Nov. 14, 1829—"My occupations, and above all my concerto which is still impatiently waiting for its finale, have forced me to take leave of this paradise" [the country-seat of Prince Radziwill]. On March 27, 1830, Chopin informs his friend of the success of the two concerts given by him that month in Warsaw. An item in the programmes of both of these concerts was the con-

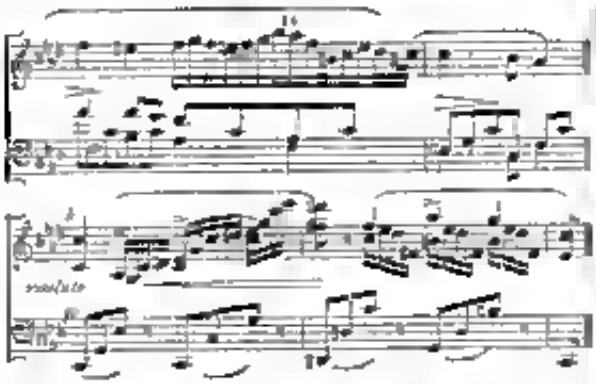
certo in F minor, which bears the *opus* number 21, and is called on the title-page "second concerto." "The first allegro of the F minor concerto (which was not intelligible to all) received the reward of a "bravo," but this was done, I believe, merely because the audience wished to show that they understood and knew how to appreciate serious music. There are in all countries people enough who like to assume the air of connoisseurs. The adagio and rondo made a very great impression. After the latter the applause and bravos came from the heart." March 27, 1830:—"I hope to finish the allegro of the second concerto [*sc.*, the one in E minor] before the holidays." April 10, 1830:—"As regards my third concert which people expect me to give, it will not take place yet, but only shortly before my departure [for Vienna]. I intend to play the new concerto, which is not yet finished." May 15, 1830:—"The rondo for my concerto is not yet finished, because the right inspired frame of mind has always been wanting. If I have only the allegro and adagio completely finished I shall be without anxiety about the finale. The adagio is in E major, and depicts a romantic, calm, and partly melancholy mood. It is intended to convey the impression which one receives when the eye rests on a beloved landscape that calls up in one's soul beautiful memories—for instance on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder whether this will have a good effect or not? Well time will tell." After several not certainly intended partial rehearsals, Chopin writes on Sept. 20, 1830:—"I rehearse to-day with the whole orchestra (trumpets and drums excepted) my second concerto . . . . I have still to provide the desks and mutes, which I had yesterday quite forgotten, without them the adagio would be completely insignificant, and its success doubtful. The rondo is effective, the first allegro vigorous. Cursed self love! At last on Oct. 11, 1830, the concerto was heard in public at the composer's third and last concert in Warsaw, soon after which he left Poland, and never saw it again.

Chopin, says Liszt, wrote beautiful concertos and fine sonatas, but it is not difficult to perceive in these productions *plus de volonté que d'inspiration*. As for his inspiration, it was *impérieuse, fantasque, irréfléchie; ses allures ne pouvaient être que libres*. Liszt believes that Chopin "did violence to his genius every time he sought to fetter it by rules, classifications, and an arrangement that were not his own, and could not accord with the exigencies of his spirit, which was one of those whose grace displays itself especially where it seems to drift along. The classical attempts of Chopin nevertheless shine by a rare refinement of style. They contain passages of great interest, parts of surprising grandeur." Should fault be found with Liszt's acute, and briefly as well as clearly expressed judgment of Chopin's works in the larger forms, and another judge be appealed to, I do not think he would overrule the finding of his *confrère*. Chopin had not the power of reducing multiplicity to unity, of evolving the manifold from the simple. He could not grasp and hold the threads of thought which he found fitting in his mind, and weave them into strong complex webs; he matched them up one by one, tied them together, and either knit them into light fabrics, or wound them merely into skeins. Being deficient in logical reasoning, if I may say so, and far-seeing, clear-seeing comprehension, a successful cultivation of the larger forms was impossible. Among them, however, the form of the concerto was perhaps less fitted to the capacity of the composer than that of the sonata or any other kind of chamber-music. For the nature of his material, and the style of his ornamentation, accord little with the use of such a structure and the orchestral frame. And then are not these confessions of intimate experiences, these moonlight sentimentalities, these listless dreams, &c., out of place in the gas light glare of concert-room, crowded with audiences attracted as much, if not more, by idle curiosity and vain folly as by love of art and harmony?

The concerto is the least perfect species of the romantic genus, practical, not ideal reasons have determined its form, which owes its distinctive features to the calculations of the virtuoso, not to the inspiration of the creative artist. Romanticism does not take kindly to it. Since Beethoven the form has been often modified. The long introductory *tutti* especially has been often omitted or cut short. That Chopin did not do so was a fatal mistake, but need not surprise us at the time of life and the then stage of the musical art. I call the mistake fatal because wrong for the orchestra was Chopin's weakest point. Indeed all his originality is gone as soon as he writes for any instrument but the pianoforte. The commencement of the pianoforte after a *tutti* is always like the opening of a beautiful vista after a long walk through dreary scenery, and every new entry of the orchestra precipitates you from the beautiful regions of imagination into the joyless deserts of the actual. Chopin's concertos have been re-scored, and are said to have gained in the process. This may be, but it cannot change the vital fault which lies in the conception. A musician may have mastered the mechanical trick of instrumentation, and yet his works may not bear heart orchestral. Instrumentation ought to be more than something that at will can be added or withheld; it ought to be the appropriate expression of something that appertains to the thought. The fact is, Chopin could not think for the orchestra, his thoughts took always the form of the pianoforte language; his thinking became paralysed when he made use of another medium.

All this may be said against Chopin's concertos. Yet such is the charm, loveliness, delicacy, elegance, and brilliancy of the details, that one again and again forgets and forgives the shortcomings of the whole.

The F minor Concerto, Op. 21 (Vol. II., page 333 of Messrs. Augener and Co.'s edition), dedicated to Mme. la Comtesse Delphine Potocka, opens with a *tutti* of about seventy bars. When after this the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world, and breathed a purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy in a strain of lovely tenderly intermixed melody (No. 10, *a*). With what inimitable grace he winds those delicate garlands around the members of his melodic structure! How light and airy the base on which it rests! But the contemplation of his grief makes him fret and fume. In the second subject he protests the truthfulness and devotion of his heart, and concludes with a passage half upbraiding, half beseeching, which is quite bewitching in its eloquent persuasiveness (No. 10, *b*).

(No. 10.)

Thus far, from the entrance of the pianoforte all was irreproachable. How charming if Chopin had allowed himself to drift on the current of his fancy, and had left rules, classifications, &c., to others! But no, he had made up his mind to write a concerto, and must now put his hand to the rudder, and have done with idle dreaming, at least for the present—unaware, alas! that the idle dreamings of some people are worth more than their serious efforts. Well, what in unpoetically called the working-out section—to call it free fantasia in this instance would be mockery—reminds one of Goethe's *Zauberlehrling*, who said to himself in the absence of his master, "I noted his words, works, and procedure, and with strength of mind I also shall do wonders." How the apprentice conjured up the spirits and made them do his bidding, how afterwards he found he had forgotten the formula with which to stop and banish them, and what were the consequent sad results the reader will, no doubt, remember. The customary repetition of the first section of the movement calls for no remark. Liszt cites the second movement (*larghetto*, A flat major) of this work as a specimen of the *morceaux d'une suprematie grandeur* to be found in Chopin's concertos, and mentions that the composer had a marked predilection for it, delighting in frequently playing it. The beautiful deep-toned, love-laden *cantilena*, which is profusely and exquisitely ornamented in Chopin's characteristic style, is interrupted by a very impressive recitative of some length, after which the *cantilena* is heard again. But criticism had better be silent, and listen here attentively. And how shall I describe the last movement (*allegro vivace*, F minor, $\frac{2}{4}$)—its feminine softness and rounded contours, its graceful, gyrating dance like motions, its sprightliness and frolicsomeness? Unless I quote the whole movement I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement defy description, and, more, defy the attempts of most performers to reproduce the original. He who ventures to interpret Chopin ought to have a soul strung with chords which the gentlest breath of feeling sets in vibration, and a body of such a delicate and supple organisation as to echo with equal readiness the music of the soul. In short, the listener is carried away in this movement from one lovely picture to another, and no time is left him to reflect and make objections with reference to the whole.

The Concerto in E minor, Op. 11 (Vol. I., p. 155 of Messrs. Augener and Co.'s edition), dedicated to Mr. Fréd. Kalkbrenner shows more of *talent* and less of *inspiration* than the one in F minor. One can almost read in it the words of the composer, "If I have only the allegro and the adagio completely finished, I shall be in no anxiety about the finale." The elongated form of the first movement—the introductory *tutti* alone extends to 138 bars—compares disadvantageously with the greater compactness of the corresponding movement in the F minor concerto, and makes still more sensible the monotony resulting from the key relation of the constituent parts, the tonic being the same in both subjects. The scheme is this:—First subject in E minor, second subject in E major, working-out section in C major, and leading through various keys to the return of the first subject in E minor, and second subject in G major—*affine* which follows in close in E minor. The tonic is not relieved till the commencement of the working-out section. The re-entrance of the second subject brings at last something of a contrast. How little Chopin understood the importance or the handling of those powerful levers, key relation and contrast, may also be observed in the sonata Op. 4, where the last movement brings the first subject in C minor, and the second in G minor. Here the composer preserves the same mode (minor), there the same tonic, the result being mainly the same in both instances. But, it may be asked, was not this languid monotony which results from the employment of these means just what Chopin intended? The only reply that can be made to the otherwise unanswerable objection is, so much the worse for the artist's art if he had such intentions. Chopin's description of the adagio quoted above—"I remember the beloved landscape, the beautiful memories, the moonlit spring night, and the muted violins—hints off in character admirably. Although Chopin himself designates the first allegro as "vigorous"—which in some passages, at least from the composer's stand-point we may admit it to be—the fundamental mood of this movement is one closely allied to that which he says is to be expressed in the adagio. Look at the first movement, and judge whether there are not to it more pale moonlight reveries than fresh morning thoughts. Indeed the latter, if not wholly absent, are confined to the introductory bars of the first subject and to one passage-work. Still the movement is certainly not without beauty, although the themes appear somewhat bloodless, and the passages are less brilliant and piquant than those in the A minor concerto. Exquisite softness and tenderness distinguish the melodious parts, and Chopin's peculiar coaxing tone is heard in the communicative passage marked *tranquillo* (Vol. I., p. 159, of Messrs. Augener and Co.'s edition) of the first subject. The least palatable portion of the movement is the working-out section. The pianoforte part therein reminds one too much of a study, without having the beauty of Chopin's compositions thus entitled, and the orchestra amuses itself meanwhile with reminiscences of the principal motives. Chopin's procedure in this and similar cases is pretty much the same (F minor concerto, Krakowiak, &c.), and recalls to my mind—may the *manes* of the composer forgive me—a malicious remark of Rellstab's. Speaking of the introduction to the variations, Op. 2, he says "The composer pretends to be going to work out the theme." It is curious, and sad at the same time, to behold with what distinction Chopin treats the bassoon, and how he is repaid with mocking ingratitude. But enough of the orchestral rabble. The adagio is very fine in its way, but such in its cloying sweetness that one longs for something bracing and active. This desire the composer satisfies only partially in the last movement (*rondo—vivace*, $\frac{4}{4}$, E major). Nevertheless he succeeds in putting us in good humour by his gaiety, pretty ways, and tricksy surprises (for instance, the modulation from E major to E flat major and back again to E major, p. 197, bars 1—9). We seem however, rather to look on the play of *fantoccini* than the doings of men. In short, we feel here what we have felt more or less strongly throughout the whole work—there is less intensity of life, and consequently less of human interest, in this than in the F minor concerto.

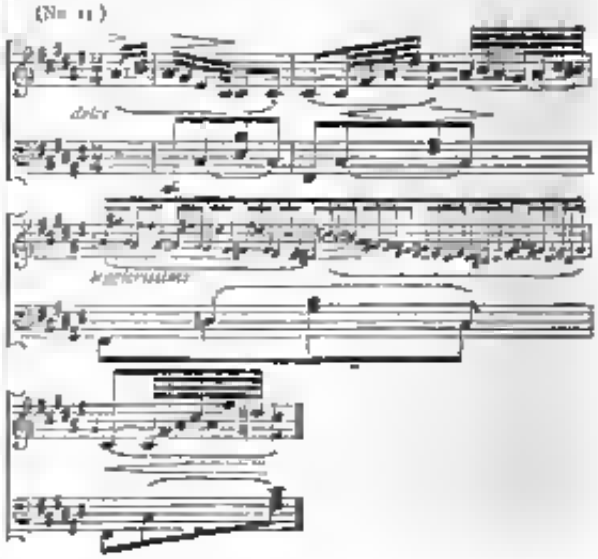
In considering these concertos one cannot help exclaiming: What a pity that Chopin should have set so many beautiful thoughts and fancies in such a frame and thereby marred them! They contain passages which are not surpassed in any of his most perfect compositions, yet among them these concertos cannot be reckoned. It is difficult to class them among concerto literature. The loveliness, brilliancy, and piquancy of the details bribe us to overlook, and by dazzling us even prevent us from seeing, the formal shortcomings of the whole. But be their shortcomings ever so great and many, who would dispense with these works? Therefore, let us be thankful, and enjoy them without much grumbling.

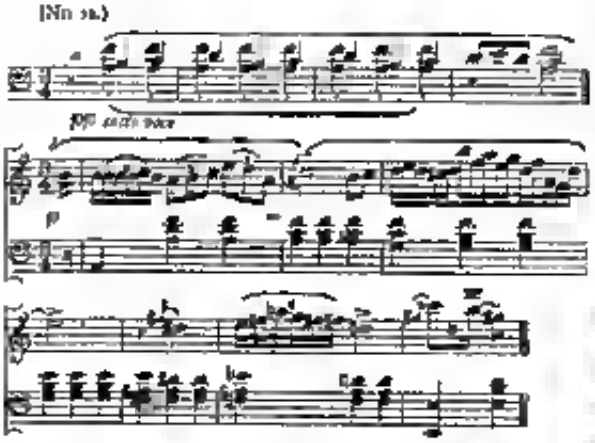
Almost all my remarks on the concertos run counter to those made by W. v. Lenz. The F minor concerto he holds to be "an uninteresting work, immature and fragmentary in plan, and, excepting some delicate ornamentation, without originality." Nay, he goes even so far unto say that the passage-work is of the usual kind met with in the compositions of Hummel and his successors, and that the *cantilena* is the *larghetto* is in the *jejune* style of Hummel, the last movement also receives but scanty and qualified praise. On the other hand, he raves about the E minor concerto confining himself however to the first movement. The second movement he calls a "tiresome nocturne," the rondo "a Hummel." A tincture of classical soberness and self possession in the first movement explains Lenz's admiration of the composition, but I fail to understand the rest of his predilections and critical utterances.

Rondeau, Op. 16, in E flat major, dedicated to Mlle. Caroline Hermann. The spirit, the form, and certain technical peculiarities of this piece, seem to me to warrant the supposition that it belongs to a time previous to Chopin's arrival in Paris, which took place in the autumn of 1831. It is always hazardous to judge works of art from internal evidence; with Chopin it is particularly difficult, seeing what a strange medley of unequal compositions he wrote—for instance, in the years indicated 1834. Careless playful and serene idyllic scenes, such as we find not unfrequently in his earlier works, and in the principal subject of this rondo, disappear in the later ones, where the nimble skips and twirls if not all employed, assume a more important aspect and do mere serious business. The rondo form is not very exacting as to unity of character and design, yet it would appear to have been too much so for Chopin. By a process of adding one thing to another, and by repeating some of these things, the composer obtains in the end a work of considerable length. Look at the measure which follows the song like popular rather than aristocratic, A flat major subject (page 28, &c., of Messrs. Augener and Co.'s edition). But I must not begin at the end, nor at the middle either. The rondo is preceded by an introduction one might say *in stile drammatico*. It opens with a pathetic strain, then comes a *recitativo* e *tempo* in which the composer collects electricity, and forthwith it begins to thunder in a *fire mossa*, we may assume that in the *meno mosso* the clouds disperse and the sun reappears, after which the games may begin (rondo). But let it not be supposed that all is lightsome play: there are also passages of deeper import (page 27, bar 27, &c.). Moreover, though the rondo does not on the whole edify me, I admit that it is not wanting in *esprit* and contains much that is brilliant, pretty, &c. &c. By-the-by how much may Pegenni have influenced Chopin?

Variations brillantes sur le Rondeau favori, "Je vende des Scapulaires," de *Ludovic* de Hérold et Halévy, Op. 12, in B flat major, dedicated to Mlle. Emma Harsford. In 1834 Halévy completed the opera *Ludovic*, which Hérold, who died on Jan. 19, 1833, had left unfinished. This enables us to determine approximately the time when the present one were written. There is less of Chopin's national ity and individuality in this than in any other work of his. In the contemplation of his subject he seems to forget his own personality. The French element in his blood is in the ascendant. No heart sick wailings and gnant outbreaks here. But elegance and elegance are visible in every part of the piece: in the simple, flowing first variation, in the playful, in piping second, in the *schumannesque* melodious third, in the merry swinging fourth, and the sparkling finale. In short these variations are exceedingly pleasing.

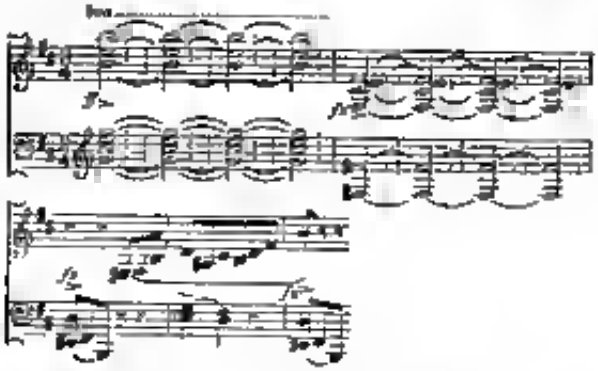
Trois Nocturnes, Op. 15: F major, F sharp major, and G minor; dedicated to Ferdinand Hiller. They show a higher degree of independence and poetic power than the first set, Op. 9. The third in G minor, is the finest of the three. The words *languendo e rubato* describe well the wavering restlessness of the first portion of the nocturne, which finds its expression in the indecision of the melodic progressions, harmonies, and modulations. Starting from G minor, the first section with its digressions to D minor, B flat major, &c., arrives at last at C sharp major, a solitary C sharp metamorphosed into D flat, then glides down to C natural, whereupon the second section begins. It is marked *religioso*, and may be designated as a trustful prayer productive of calm and comfort. The form of this nocturne differs from that of the other two as the first section does not return after the second. The nocturnes in F major and F sharp major are more passionate than the one we just now considered, at least in the middle section which in both introduces another *tempo*. The serene, tender *un poco più* in F major, always sweet, and here and there with touches of delicate playfulness, is interrupted by thoughts of impetuous defiance, that give way to sobs and sighs that start up again with equal violence, and at last all is lost in the first sweet tender serenity. The contrast between the languid dreaming and the fiery upstarting is striking and effective, and the practical musician, as well as the æsthetical student will do well to examine by what means these various effects are produced. In the second nocturne, F sharp major, the brightness and warmth of the world without have penetrated into the world within. The *fioriture* flit about lightly like gossamer threads (No. 11). The sweetly sad longing of the first section becomes more disquieting in the *doppio movimento*, but the beneficent influence of the sun never quite loses its power, and after a little there is a relapse into the calmer mood, with a close like a hazy distance on a summer day.

(No. 11.)

Quatre Mazurkas Op. 17, B flat major, E minor, A flat major, e minor, dedicated to Mme. Line Freppa. The *genre* has been created by Chopin. We may say that the *genre est petit*, but we cannot deny that the man is *grand dans son genre*. The emotional contents of these trifles—trifles if we only consider their name—are really stupendous. In the first number we meet for the first time with the martial, chivalrous element which distinguishes the Polish character. The three first parts are bold and glittering, but not without regretful backward glances; in the last part the piquant melody and the strongly marked rhythm picture to one the graceful motions of the dancers, and suggest the clashing of spurs and the striking of heels against the ground. The second Mazurka might be called "the request." All the arts of persuasion are tried from the pathetic to the playful, and a vein of longing, not unmixed with sadness, runs through the whole, or rather forms the basis of it. The tender commencement of the second part is followed, as it were, by the several times repeated questions, Yes? No? Bright sunshine? Dark clouds? But there comes no answer, and the poor wretch has to begin anew. A helpless, questioning uncertainty and indecision characterise the third mazurka. For a while the composer gives way (first six bars of the second part) to anger, and speaks in a defiant tone, but he perceives the unprofitableness of it. Syncopations, suspensions, and chromatic passing notes, form here the composer's chief stock in trade, displacement of everything in melody, harmony and rhythm, is the rule. The result is undeniably original. Nobody did anything like this before Chopin, and as far as I know, nobody has given to the world an equally minute and distinct representation of the same intimate emotional experiences. My last remarks hold good with the fourth mazurka, which is bleak and joyless till with the entrance of A major a fairer prospect is opened. But these jarring tones (page 300, bars 7 and 8) wake the dreamer ruthlessly. The commencement of the mazurka, as well as the close on the chord of the sixth (No. 12, *a*), the chromatic glidings of the harmonies, the strange twirls and skips (No. 12, *b*), give a weird character to this piece.

(No. 12.)

Grande Valse brillante, E flat major, Op. 18, dedicated to Mlle. Laura Hatzfeldt. This is not a poem, not a revelation of the inner man, as most of Chopin's pieces are, but purely and simply a dance. As such, however, it deserves all praise. It is lively, at times even boisterous, and has a wonderful effect upon our muscles. Action, action, action! Still, whatever Chopin does, he, like every one who is so at heart, remains a gentleman.

Bolero, Op. 19, C major, dedicated to Mme. la Comtesse E. de Flahault. Surely the Polish nationality is here more strongly pronounced than the Spanish. We get a subjective view of the latter through Polish spectacles. If we take away the characteristic rhythm of some passages, with its association of castanets, what remains there of Spain? Indeed, I am often reminded of mazurkas and polonaises, and in one passage of nocturnes. The Bolero proper is preceded by a whirling *allegro molto* and a coquettish, attractive *più lento*. The introductory movements I like almost better than anything that follows. As to the Bolero, it is a salon piece, not one of Chopin's best, but not without its beauties. The distribution of keys may here, as elsewhere in the composer's works, be recommended to the attention of the musician, although not always for imitation. *Eines schickt sich nicht für Alle.*

Premier Scherzo, Op. 20, B minor, dedicated to Mr. J. Albrecht. Did ever composer begin like Chopin here?—

(No. 13.)

Is this not like a shriek of despair? and what follows, bewildered efforts of a soul shut in by a wall of circumstances from which it strives in vain to escape? At last, sinking down with fatigue, it dreams a dream of idyllic beauty. But no sooner is its strength recruited than the struggle begins again. "How is 'gravity' to clothe itself, if 'jest' goes about in dark veils?" exclaims Schumann. No doubt, scherzo if we consider the original meaning of the word, is a misnomer. But are not Beethoven's scherzi misnamed? And then, what is the use of carping at names? A scherzo of Beethoven is one thing, one of Mendelssohn another, and one of Chopin again another. Nay, we may without exaggeration say that Chopin created a new *genre*, although he called it by an old name. If we picture to ourselves the pianoforte style and literature of his time, we cannot but wonder at the originality with which he handles the instrument and the tone-material, and accord to him emphatically the title of master and inventor.

Vol. III.—"Grande Polonaise brillante, précédée d'un Andante spianato, avec accompagnement d'orchestre," Op. 22, dedicated to Mme. la Baronne d'Est. The andante (G major, $\frac{2}{4}$), as the accompanying adjective indicates, is smooth and even. It makes one think of a lake on a calm, bright summer day. A boat glides over the polished, unruffled surface of the water, by-and-by halts at a shady spot on the shore, or by the side of some island ($\frac{4}{4}$), then continues its course ($\frac{2}{4}$), and finally returns to its moorings ($\frac{4}{4}$). I can perceive no connection between the andante and the following Polonaise (in E flat major) except the festive one of a formal and forced transition, with which the orchestra enters on the scene of action (*allegro molto*, $\frac{4}{4}$). After sixteen bars of *tutti* the piano-

forte commences, unaccompanied, the Polonaise. And here I may remark that, barring the short end in no way attractive and remarkable *tutti*, the orchestra plays a very subordinate and often silent *rôle* being indeed hardly missed when the pianoforte part is played alone. The pronounced *bravura* character of this piece would warrant the supposition that it was written expressly for the concert room even if the orchestral accompaniments were not there to prove the fact. A proud bearing, healthful vigour, and sprightly vivacity, distinguish Chopin on this occasion. But, notwithstanding this brilliant appearance, I venture to hint that one misses his best qualities—those which are only discovered in confidential intercourse. The Polonaise in question illustrates not only the most brilliant but also the least lovable features of the Polish character—ostentatiousness and exaggerated rhetoric. Chopin is discovered posturing and dealing in phrases. We also meet again with the sentimental affectation which I pointed out in speaking of the nocturnes, Op. 9. In short, Chopin comes before us as a man of the world, intent on pleasing and sure of himself and success. The general firmness of the composer's style is particularly noticeable in this work. Look, for instance, at the left hand part throughout the piece, and then at passages such as you find on page 381, bar 7, &c. (Messrs Augener and Co.'s edition); page 383 bar 5, &c.; page 385, bar 6, &c.; page 386, and others.

Première Ballade, G minor, Op. 23, dedicated to M. le Baron de Stockhausen. When Schumann reviewed the second ballad of Chopin he wrote: "Chopin has already written a piece under the same title, one of his wildest and most individual compositions." Schumann relates also that the poems of Mickiewicz incited Chopin to write his ballads which information he got from the Polish composer himself. He adds significantly "A poet again might easily write words to them [Chopin's ballads]. They move the innermost depth of the soul." Indeed, this ballad is all over quivering with intensest feeling full of sighs, sobs, groans, and passionate ebullitions. The seven introductory bars (*lento*) begin firm, ponderous, and loud, but gradually become looser, lighter, and softer, terminating with a dissonant chord which some editors have thought fit to correct. Yet this dissonant E flat may be said to be the emotional key-note of the whole poem. It is a questioning thought that like a sudden pain shoots through mind and body (No. 24). And now the story teller begins his simple but pathetic tale, heaving every now and then a sigh. After the *ritenuto* the matter becomes more affecting: the sighs and groans, yet for a while kept under restraint, grow louder with the increasing agitation, till at last the whole being is moved to its very depths. On the uproar of the passions follows a delicious calm that descends like a heavenly vision (*meno mosso*, E flat major). But this does not last, and before long there comes, in the train of the first theme, an outburst of passion with mighty upheavings and fearful lulls that presage new eruptions. Thus the ballad rises and falls on the sea of passion till a mad, reckless rush (*presto con fuoco*) brings it to a conclusion.

(No. 24.)

Quatre Mazurkas, Op. 24, dedicated to M. le Comte de Perthuis. Schumann is right—some poetical trait, something new in form or expression may be found in almost every one of Chopin's mazurkas. In the first I would point out the augmented second, ascending in the third bar and descending from the sixth to the seventh bar. The harmonic progression of the last mentioned bar cannot be overlooked, or if overlooked cannot be passed by unheard. Rhythmically, and harmonically too, the second half of the first part, the digression in A flat is charming — the displacement of accent produces here a wayward expression. The second part with its succession of thirds suggests the observation that although Chopin sometimes trembles upon the verge of triviality, he never falls over. In the second mazurka we meet a very merry and unceremonious company. The entrance and expression of the chords on the fifth and second degree of C major, when after some fitful whiskings A minor is reached, and one looks forward to a comfortable stay in that key, are decidedly rude; this is evidently not a full-dress party—in fact, not a kid glove is to be seen in all the place. Again, our ears, habituated to our major and minor scales, are struck with the G natural in the bass and treble (bar 21, &c.) where they expected the tone series of F major. Likewise unexpected and, although expressive, certainly unpleasant, is the D flat major after C major. The third mazurka does not so much call for comment as its companions; but one cannot help thinking how the composer in playing it caressed the pianoforte with tender strokes and gentle pressures, especially at the beginning of the second part, and how figuratively speaking, he kissed that pretty face, with its *arr mutin*, that peeps out in the concluding bars of the first and second parts. The fourth mazurka is the longest of the set. Of noteworthy points I shall mention the two currents of melody—the undercurrent of which one might call the inner voice—in the first part, the concussions of minor ninths and major sevenths in the second (p. 412, bars 6 and 7, of Messrs. Augener and Co.'s edition), the desert-like unison, or rather octave passage with its progressions of augmented seconds (here is a tempting occasion for a discussion on and an examination of the emotional expressiveness of the unison as opposed to harmony), the original commencement, and the still more original conclusion—the melody rests on F, the fifth of the scale; the harmony makes a decided turn to C flat major, after which a snatch of the melody trails behind, and stops, as if exhausted, on the fifth. The sudden turns and unexpected digressions in Chopin's mazurkas are often so unaccountable, so entirely out of the line of logical sequence, that our following him is beset with difficulties.

(To be continued.)

THE GREAT GERMAN COMPOSERS.

It was formerly the custom in writing for young people to adopt a childish style of expression, to write down to the supposed level of their understanding, and to convey moral or other lessons by means of a diction and form of arrangement which defeated its object, for instead of arousing respect for the infant mind it gave rise to a feeling of the deepest contempt and ridicule. The lessons thus sought to be given to children were probably at the outset based upon the moral principle that it was necessary, if not unwise, to give strong meat to babes and the character of the existing strong meat was such as to be almost too powerful for children of a larger growth. When the children who had been fed upon this mental *fabulum* were in turn called upon to furnish food for the young of the next generation, the memory of all that they themselves had endured, induced them to strive to furnish

such educational provision as would serve to instruct, and not to weary. The character of the literature for young minds became altered, the writers remembering that if they were but children of a larger growth the converse was equally true, and children were only undeveloped men and women. A reference to and comparison of the literature for juveniles issued some fifty years back with some of the books of the present day designed for a like purpose, will show an extraordinary advance in thought and treatment. The beautiful little work now under review, "The Great German Composers," is one of the latest attempts to familiarize important events to the young mind, and one which shows that the effort to provide worthy means is not confined to one people or nation. The book, originally written in German by J. Stieler, has been carefully translated by a writer, C. P. S., whose initials are already familiar to the readers of the MONTHLY MUSICAL RECORD. That he has done his work well the few extracts from the book subjoined will conclusively tell. The names included in the list of great German composers are Handel, Bach, Gluck, Haydn, Mozart, Beethoven, Weber, and Mendelssohn.

The particulars given of the lives of the several writers are correctly stated, and put in a terse yet interesting style. Speaking of the rapidity of his working, and the variety of his labours, our author says of the first named:—

> Handel has confined himself entirely to one sphere, and produced in an incredibly short time a number of works of the very first order. Only a few of them works from mythological subjects. Even at the time when he devoted himself to writing operas, he composed though in longer intervals, three oratorios—*Esther*, *Deborah*, and *Athalia*—to these he had now added *Alexander's Feast*. In the year 1736 he wrote the festival music for the marriage of the Prince of Wales, and shortly afterwards the Funeral Psalm for the funeral of his illustrious predecessor, Queen Caroline, a composition which counts among his best and most deeply emotional works. Then followed *Israel in Egypt*, then *Saul*, and in 1741 the crowning edifice *The Messiah*. Handel was then in his 56th year, and completed this masterwork in the short space of one month. He often remarked to his friends that when engaged on this work he was in a condition of which St. Paul the Apostle said "Whether in the body I cannot tell, or whether out of the body I cannot tell, God knoweth."

Speaking of John Sebastian Bach, the following anecdote, though well known, gathers new interest from the method in which it is told:—

> He was born at Eisenach on the 21st March, 1685, and was a son of a member of the municipal band of that town. His mother, the daughter of an alderman of Erfurt, was taken from him before he was old enough to remember her, and he had hardly reached the age of ten when his father also died. And thus the boy was left an orphan, alone and helpless in the world. His eldest brother, who at that time was already organist in the parish of Ohrdruff, consented to receive the lad into his house, and instructed him on the harpsichord and in the rudiments of music. In very short time young Sebastian played all his pieces by heart and with great manliness, and entreated his brother to give him more difficult pieces. Amongst other works, his brother happened to possess a collection of studies by the most celebrated composers of the day, such as Fischer, Bruhns, Buxtehude, &c., and this collection now was the object of Sebastian's most ardent envy. With tears and entreaties he implored his brother to let him play these pieces, but the brother was deaf to his prayers. The more obstinate, however the brother was in his refusal the more pressing became the boy in his demands. One day Sebastian accidentally discovered that his cherished jewel was kept in a cupboard which was only protected by lattice doors. He tried to force his hand into the cupboard, and intense was his joy when he found that the book could be rolled up so as to make it pass through the lattice-work. His mind was made up. He secretly procured music paper, and made use of the first moonlight night to carry out his enterprise as soon as the household had retired to rest. He crept up to the cupboard, extricated the book, and copied the music while the moonlight lasted. Being unable to procure a candle, and with the scanty and precarious light, he took six weary months in completing his toilsome work often interrupted as it was, and many a time did he cast anxious glances at the cupboard lest his brother should have intentionally or accidentally deprived him of his precious volume.
>
> At last he had reached the end, the complete volume was copied, and was his own. All his trouble, all his toil, was nothing compared with the happiness of his possessing his treasure. But, alas! the joy was as short-lived as it was intense.
>
> It was only quite secretly that Sebastian was able to make use of his achievement; but however cautiously he did it, the secret came at last to his brother's knowledge who, extremely annoyed at this independent conduct, at once took the hard-won treasure away from him, and could not be induced to restore it. It was not until after his brother's death in the same year that Sebastian recovered his cherished property although he now also found himself the owner of the original.

The story of the birth and infancy of Christopher Willibald von Gluck is thus related:—

> Gluck, the reformer, or rather the founder of classical opera—for before him Italian opera enjoyed undisputed supremacy—was born on the 2nd July 1714 at Weidenwang, a small village close to the Bohemian frontier in what was then the Upper Palatinate. The child of poor parents, and living in a small locality which offered hardly any means of education, the lad was brought up in the simplest manner and received only the most elementary instruction. The early and rapid growth of his musical talent was therefore the more remarkable. With very little assistance he could sing almost anything that was put before him, he played the violin, and later on also the violoncello with ease and refined taste and soon became the favourite pupil of his old master who willingly sacrificed his leisure hours to instruct so gifted a lad. Gluck on his part, devoted all his spare, and even his play time, to the cultivation of music; but this artistic tendency by no means pleased his father, who, being the inspector of the fisheries and forests of Prince Lobkowitz, wished his son to follow in his foot steps, instead of wasting his time on a profession which, in his opinion, would never support him. He therefore employed him as much as possible in the service, and insisted rigidly on the lad's work being properly done. Christopher did his best to gratify his father's wish, though it would often happen that, whilst his father imagined him still at his work in the forest the lad was practising musical exercises at his beloved master's house. His father having put an end to him stop to his practising by day, Gluck was anxious to make use of the night, but this led to even greater disturbance and punishment, for his father now put all the instruments under lock and key. His Jew's harp was the only treasure he had rescued, by hiding it in his pocket, and this instrument he now to compensate for the absence of all the others. And the gifted and enthusiastic lad acquired really so much skill in playing his instrument that as he was wont to say it considerably influenced his future career. His father, who had now been transferred to the prince's estate in Bohemia, sent the lad, then at the age of twelve, to the lyceum at Komotau, where he succeeded in obtaining instruction, not only on the piano and organ but even in counterpoint. When the holidays came Christopher asked his father for leave to make a little excursion which leave was granted but without any means to defray expenses. "With a few coppers," he relates, "did I start on my journey and in order to save them I went into a farmhouse when I felt very hungry and finding the farmer's family at their meal I drew forth my Jew's harp and played a few strains on it. Seeing that I was respectably dressed, the good people bade me sit down and partake of their meal." It was in a similar way that our youthful trave ler procured quarters for the night, and he thus made his living for fourteen days, at the end of which he had reached the outskirts of Vienna. It was more especially in the houses of parish priests that he met with a hospitable reception, for in every one of them music was cultivated. he sang in church choirs, played some instrument or other whenever his assistance was needed, and this, together with his straightforward and unaffected manner, opened him the hearts of all. It was in one of his reverend hosts that Christopher confided how he was longing to devote himself to the art of music, but how his father's opposition frustrated all his designs. The worthy old priest, though himself a passionate lover of music, and pleased with the lad's enthusiasm, urged him to consider how many who had chosen this career had been almost brought to starvation because they never rose above mediocrity. But when Christopher assured him as gravely and decidedly that he would shrink from no difficulty and that for this reason alone he hoped to be successful the priest consented to write to Gluck's father urging him no longer to oppose the lad's desire seeing that his extraordinary talent and strength of will justified the most sanguine expectations. Gluck enjoyed his benefactor's hospitality a few days longer, and then took his leave, enriched by his host's blessing and an addition to his funds to pay his journey home, so that our

traveller returned actually with more money than he had started with, though this was not saying much. Glück counted the fortnight thus spent among the happiest days of his life, and even in his advanced age he would speak with evident delight of his little adventures, of the kind-hearted people he had met, and of his faithful Jew's harp, which he had still in his possession. His father, seeing that the boy's talent for music was growing rapidly at last withdrew his opposition, and Christopher could now devote all his spare time at the lyceum to his beloved art.

The incidents in Haydn's life are graphically told, and the following simple account of his last days will be read with interest by old as well as young :—

Whilst Haydn was thus looking forward to his death a heavy trial was in overcloud his last days. In the spring of 1809, the French entered Vienna, and he deeply felt the misfortunes of his country and his emperor, to whom he was devoted.

It was on the 10th May that a French army-corps made its entry into Vienna. Haydn was just rising from his bed when the report of guns shook the walls of his house. He, however, remained quiet and composed, even during the night, as the bombardment of Vienna proceeded. But the shock to his system soon made itself felt. His strength failed visibly and a fortnight later, on the 26th May, he suddenly grew worse and lost his consciousness, which only returned a few minutes before his death, in the night of the 30th and 31st May.

The disorder, and trouble which then prevailed in Vienna made it impossible to arrange a funeral worthy of the deceased. His remains were buried with great simplicity and a plain tombstone bearing his name, his birthday, and the day of his death, marks his grave. At the instance of his friends, Mozart's *Requiem* was produced in honour of his memory, and the entire staff of the French army-corps, as well as the leading citizens and artists of Vienna, attended the funeral service.

It was not until the autumn of 1820, that Haydn's remains were transferred to the cemetery of Eisenstadt, where a costly monument perpetuates his name and his works.

Haydn's library, manuscripts, medals, diplomas, and other marks of distinction were acquired for a considerable sum by Prince Esterhazy, who founded a museum specially in honour of the great composer and his immortal works.

The details of the childhood of Mozart and his sister are among the most pleasing pages in the book. One extract will show the style in which the author dwells upon the theme :—

Of seven children only two were left to Leopold and his wife—the youngest Wolfgang and his sister Anna Maria, who was four years older and went by the name of Nannerl.

These two children gave at an early age proof of their love and taste for music. Their father, whose salary of 400 florins per annum was hardly sufficient for the maintenance of the family, was obliged to devote every spare hour to composition or to giving lessons. Thus he had but little leisure time for his children, and all he could do was to give an occasional evening lesson to his clamorous little daughter. But no sooner did he open the harpsichord than little Wolfgang, then only three years of age, would leave his toys, take his seat by his sister's side, and his diminutive hands folded on his back, listen intently until the lesson had come to an end. He would then say: "Please, papa, let me play too." "Yes, my boy, you too shall play" replied his father; "but you must grow a little taller first, so that your little nose comes at least up to the keyboard." But Wolfgang by no means saw the necessity of this, and whenever he found the instrument open he cautiously touched the keys with his diminutive fingers, and was delighted when he had succeeded in playing a chord, though every discord seemed to give him as it were a nervous shock. Nannerl, in the meantime, made considerable progress. One evening when she had played her piece without a mistake Wolfgang, who had listened closely, exclaimed: "Oh, papa, I can play that too." "Can you, indeed, my boy" replied his father incredulously, and paying no attention to him, sat down in his arm-chair to read the newspaper. But Wolfgang, unrebuked by the others, climbed up the chair, found the notes on the keyboard, and then exclaimed triumphantly "Now papa come and see that I can really play it. And, to the astonishment of the parents, the lad actually played the piece quite correctly and with great expression. His father was moved to tears: he took the boy into his arms, and, kissing him, exclaimed: "Yes, my darling boy, you will indeed be a capital musician some day." He was in the habit of praying Wolfgang to bed, and of giving him his blessing after having said his prayer with him. This evening he did it with unusual solemnity. He remained standing at his darling's bed long after the lad had gone to sleep: he felt that his boy was unusually gifted, and that it would be his sacred duty to develop such extraordinary faculties. And fervently did he pray that night that with the Almighty's help, his boy might be permitted to use his powers for his own good.

The infancy of great men always possesses a charm for the reader who has enjoyed the "fruition of their genius." Here is a story of Beethoven's babyhood. —

But the height of his ambition was to sit on his father's knee, and, having his tiny fingers guided over the keyboard, play the air which his father was practising. "Oh, please play more papa, please play more!" the boy would exclaim as often as his father wanted to rise from the piano. It was evident that Ludwig was endowed with considerable talent for music, and in this reflection his father at once added another and one which, in his conditions, was culpable—namely, to cultivate that talent with a view to profit by it. "If I could only make a second Mozart of the lad!" he would reason with himself.

Ludwig had hardly completed his fifth year when his father began to teach him the piano and violin. But the success by no means came up to John Beethoven's expectations. Ludwig was quite willing to practise, but in his own fashion. He detested being continually pushed and pressed to play given exercises; his father's alternate violence and tenderness were not calculated to improve matters, and the lad took almost a dislike to music. Standing on a footstool at the piano he often cried bitterly while practising his exercises, and years later he often complained that had he had an education like Mozart, he might have been spared many a trouble.

But it must be borne in mind that Ludwig's stubborn and obstinate nature was the exact opposite of Wolfgang's gentle and cheerful disposition. Nothing but the loving reproof of his mother could induce Ludwig to do his duty, and in his dying day he was devotedly attached to her. "Her," as he would often say, "like hers my stubbornness is patiently." To stimulate his zeal his parents often told him of his late grandfather, Ludwig van Beethoven, who had been leader of the late Elector's band, and had dearly loved his little grandson. But although he died when Ludwig had hardly completed his fourth year he was still fresh in the lad's memory. His life-size portrait, painted by the Elector's own artist was the pride of the family, but alas! it was also the one remnant of their former happiness—all the rest had gone long ago.

That the greatest genius does not always manifest itself in early youth, the life of Weber teaches us. That the ruling characteristics of his principles are formed early there is not a doubt. Who shall say, after reading the following that the tender, prayerful melancholy (if it may be so called) which is everywhere present in Weber's music, is not due to the teaching and precepts of his pious mother?

Carl Maria was the favourite of his youthful loving mother but as the years rose the instrument of new experiments on the part of his father, who hoped to find in the child at last the longed-for prodigy. He was a weak, sickly child, and had reached almost his fourth year before he was able to walk by himself. He suffered much especially from weakness in the thighs which never left him entirely. This complaint prevented him from joining in the games of the boys of his own age, and the incessant instruction in music by which his father hoped to make a second Mozart of him had so excited his nervous system that he anxiously shrank from every physical exertion. It is true that later on, when he was less tormented and his system developed more naturally, his gaiety of heart conquered all his physical shortcomings; his ingenuity and good humour made the pale-faced lisping boy the favourite of all his companions, of whom the majority were older than himself.

It is probably the energy he so early displayed in conquering his physical sufferings which enabled him to impart to his great works such an exuberance of freshness and life, although he was himself the victim of pain and discomfort.

His father and his step-brother Fritz shared in the task of teaching him. Although should disgusted with the surfeit of music, he submitted patiently to his father's will, but, to the latter's despair, seemed to show no talent whatever for music. He refused himself that Fritz, having taken the violin bow away from him, and thrown it on the floor in disgust, exclaimed, "My dear boy, whatever you may become, you will certainly never be a musician."

These were poor prospects—but his father was not discouraged, and continued his instruction. To the games of his companions and to bodily exercise the poor boy was almost a stranger. His

favourite scene of action, as far as his physical condition would permit was the theatre.

The director's son and known to the children of all the actors and musicians, he was quite at home on the stage and it is owing to his own firmness, but chiefly to the influence of his refined and pious mother that he escaped the temptations inseparable from stage life. She personally taught her delicate favourite, and bestowed her tender care on shielding from the bad any evil influences that might affect the lad's pious disposition.

The story of Mendelssohn's life is most beautifully told, and the insight into his character which is given in the following account of the closing hours of his life betokens great observation and fast appreciation —

In the midst of this activity he was stunned by the news of his mother's death a terrible blow to his filial affections. "All the happiness is now over" he writes to his brother "but I have begun to work again, and that is really the only remedy. When I had entered the concert room yesterday for the rehearsal, the very first song so affected me that I had to leave the room to give way to my tears. And this time creeps on but, alas! what we have possessed in some the less dear to us what we have lost, seems the less painful."

It was with alarm that his friends soon afterwards noticed a great change in him. His health was greatly impaired, he complained of violent headache his duties were onerous and repulsive to him and his mental gaiety had made way to a certain weariness. His friends urged him to take a complete rest and he at last yielded that he paid a visit to Berlin, and on his return endeavoured to divest himself as much as possible of his official duties.

It was in the year 1847 that he again went to England, and achieved a splendid triumph with the "Elijah" on his return he went to Frankfort to meet his wife and children, and with them to enjoy rest from labour in his heart's content, when the death of his beloved sister Fanny fell upon him like a thunderclap.

She had been in perfect health on the 24th May for which day she had arranged a rehearsal. Suddenly whilst playing the piece, she lost all power over her fingers, and had to bathe them in hot vinegar which in a short time seemed to restore her. But on again entering the music-room, she was seized with a second fit, and died in a few hours. "What we have all lost in her" writes Mendelssohn, "it is impossible to conceive. I cannot realise it and still think it cannot be true. And then, again, the terrible reality is before me but it is difficult to me both to it with humility and fortitude. I could not bear to think of music it seems to leave a terrible blank in my heart. My children alone cheer me up they are my only comfort."

From Frankfort he went with his family to Baden Baden and Interlaken where they lived in strict retirement and returned to Leipzig in the month of September. He now began to write a new oratorio "Christus," and proposed to go to Vienna to rehearse and conduct the "Elijah." In spite of the remonstrances of his friends, to whom he was wont to say "Life is but short we must work while it is yet day." Towards the middle of October he was seized with violent headache which, however passed off although his strength visibly failed and he had to abandon the idea of going to Vienna. On the 30th October he was able to take a short walk with his wife but in the afternoon he was seized with a fit which so prostrated him that his medical adviser declared his state hopeless. His consciousness returned, and even on the 3rd November he still remained cheerfully with his brother who had hastened from Berlin to see him. But suddenly he raised himself as if his head were tortured by fearful pain, and, uttering a cry as of anguish, sank back on his pillow. He continued in a state of torpor almost unconscious, and passed away at half-past nine, on the 4th November 1847.

The funeral took place amid a large concourse of people. The friends, pupils and admirers of the composer came from near and far the hand which headed the procession played many of his songs without words, whilst choruses from "St. Paul" and from Bach's "Passion Music" terminated the solemn service in the church. Long after the crowd had departed, the chief mourner his faithful wife was seen kneeling in prayer at the coffin. "The Almighty will help me to bring up my children so that they may be worthy of their father" she said repeatedly to her friends.

The remains of the departed composer were conveyed the same night to Berlin where they were solemnly interred in the family vault.

"However well-being and success seems to have pursued him in life" says a distinguished critic "they never induced him to deviate from the path he had mapped out for himself. He was as ready to do good as he abominated evil. He was an enemy to all empty praise, and thought it beneath his dignity to claim merit for anything except the deserved success of his works. He lives in my memory as one of the truest and noblest artists I have ever known."

By these necessarily imperfect and hap-hazard extracts a fair knowledge of the character of this new addition to the literature for the young will be gained. If they have served to excite an appetite to know more of the work, a good object will be attained, for it is certain that the book is a good and worthy one. It may not be out of place here to remark that it possesses a further claim to consideration in the fact that it is very copiously and artistically illustrated with wood-cuts by several artists. The drawings are, in fact, so faithfully done that the pictures will serve as models of accuracy in costumes, peculiarities, and so forth. It is, moreover, beautifully printed, and issued in a form which will be a sure passport to popularity while the matter it contains and the form in which that matter is set out, will make it acceptable not only as a book for pleasant reading, but for earnest study, and a model for all books designed to engage and to instruct the minds of the young.

Foreign Correspondence

MUSIC IN PARIS.

(FROM A CORRESPONDENT)

PARIS *Aug 4th*, 1879.

THE musical *season* in Paris is in truth a myth, one ought rather to speak of a musical year, consisting of seasons: spring—all the smaller artistic concerts in the various salles; summer—the Trocadéro concerts, and public *concours* of the Conservatoire; autumn—the reopening of the Châtelet and Cirque d'Hiver concerts; winter—these last named and the Conservatoire concerts continued; the extra grand fêtes to be described as "rayons du soleil extraordinaires," which may at any time unexpectedly illumine the horizon.

Our first duty on this occasion is to record one of these said "rayons," which made its appearance on the 29th of June at the Théâtre des Nations as a "grand concert-conférence," under the honorary presidency of M. Victor Hugo—the president being M. E. Lockroy who was supported by known senateurs and députés. The orchestra consisted of eighty musicians, conducted by the various composers of the music which was performed, and MM. Langon and Frémaux. The programme included works by M. Paul Vérongt de la Nux, Gabriel Marie M. Ch. de Sivry, Fenayrolle, Saint-Saëns, Emile Pessard, Hillemacher, Guiraud, and Mehul, &c. This concert was much appreciated and a great success.

M. Eugène Gigout, organist of the Church St. Augustin, gave two concerts, on the 3rd and 10th of July respectively on the grand organ in the Salle des Fêtes in the Trocadéro. He was assisted by various well-known artists, and on the second occasion by M. Camille Saint-Saëns with whom he played as duets the andante of the third concerto for piano, also a scherzo for piano and organ (both by Saint-Saëns). The organ compositions chosen for these occasions were by Mendelssohn, Nedermeyer, Boëly, Saint Saëns, Bach, Lemmens, Handel, and several of his own compositions.

On the 20th of July a "réunion" was given in the Salle Erard by MM. Marmontel and Le Couppey and their respective Conservatoire classes, as preparatory to the grand public room-nation announced to be held the following week. The pieces chosen for that year for the piece are—Concerto No 6, by Herz, for the female pupils, and Chopin's Allegro, Op. 46 for the male pupils. This year the male pupils have, for the first time since several years, borne away the palm. The days fixed for the public examinations were Thursday, 24th, singing; Friday, 25th piano; Saturday 26th, opera comique; Monday, 28th opera; Tuesday, 29th, violin and violoncello; Wednesday, 30th, dramatic declamation; Thursday, 31st, wind instruments. The prizes are to be distributed on Wednesday August 6th, under the presidency of M. Jules Ferry.

On Tuesday, July 29th a concert—organ, singing, and instrumental music—was given in the Salle des Fêtes, Trocadéro, by

"L'École de Musique Religieuse," under the direction of M. Gustave Lefèvre, with the co-operation of various artists; and "L'Harmonie des Enfants de St. Nicolas de Paris," under the direction of M. Jonet. After the concert the prizes were given.

The annual distribution of the prizes of the "Cours Gratuits" of the Grand Orient de France, of which we have spoken on a former occasion, took place on the 2nd of August. On this occasion six choruses were sung—viz., "Herrnjswilnsche," by Chery; "Im Thale," by Delia Helena; "Schweizerland," by Ignaz Holtz; "Les Chanteurs des Bois," Mendelssohn; "La Brigantine," by Savary; and "Philémon et Baucis," arranged by Mangin. Four "Scènes" were declaimed by the pupils of the French Courses—viz., "Scène du Misanthrope" (Molière), "Scène du Mariage Forcé" (Molière) "Scène, Par Droit de Conquête" (Legouvé) "Scène du Cid" (Corneille) "La Perle, Morceau du Piano," by Ulic Mattei, was played by Mlle. Lucie Plaus. Various Alsatian French and German songs were sung by MM. Lévy and Laburre and the usual *discours* was delivered.

On the 3rd of August M. Guilmant gave his sixth organ concert in the Trocadéro. It was one of the most beautiful of the season. He was assisted by the favourite Madame Boidin-Puisais who sang an air from *Fidelio* (Beethoven), and "Ce qui fait la Science" (Guilmant) and won her usual laurels. The equally favourite lady violinist, Mlle. Maria Tayau, played on this occasion the andenza, andante, and finale from the violin concerto by V. Jannières, one of Tartini's quaint sonatas, and Raff's delightful cavatine at the end of which she was almost overwhelmed with applause. M. Guilmant was further assisted by M. Ivan Caryll, the "Société Chorale de l'École Galin-Paris-Chevé," and the veteran musician M. Louis Lacombe with whom he played as duets for piano and organ a scherzo capricciosa by himself and Berlioz's lovely "Ballet des Sylphes." Space does not permit us to cite the whole of the programme, which was classical and interesting as usual. We cannot, however, forbear mentioning the performance of the pretty little gavotte, so well known everywhere, by Le Père Martini. This was executed with wonderful organ combinations, having a kind of bell accompaniment. It was vociferously encored. The whole concert gave much pleasure. When one contrasts such a refined and peaceful Sunday afternoon in "Fair France," all classes of society being represented down to the workman in his blouse who can enjoy such lovely music for fifty centimes, and have a good seat too,—with the scenes in our large English cities, which take place certainly on account of the lack of intellectual distraction; then one cannot in this respect think favourably of one's otherwise beloved country.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *August 12th*, 1879.

THE Conservatoire of the Gesellschaft der Musikfreunde finished its academical year on July 14th. Two public concert productions and the different *concours* (*prüfungen*) examinations, have taken place. That of the opera school I select for further remark. There were performed upon a little stage scenes from Verdi's *Maskenball*, from *Herrn Martha*, *Czar und Zimmermann* and *Troubadour*. The orchestra was that of the Conservatoire. The whole performance was conducted by the director Herr Hellmesberger; the effects of scenery and action were managed by Professor Herr Friedrich, one of the Hofschauspieler, from the Burgtheater. Among the pupils the best has been Herr Wallinger, a very good tenor, with considerable dramatic power. His voice is strong enough for any *rôle* in Wagner's dramas, as in Meyerbeer's operas; and as he has much feeling and a good notion of stage business, he may nee dey make his mark on a larger stage. Fraulein Mathilde Saxe will also be a good acquisition for comic opera, for which she is eminently qualified—a fine sympathetic voice, very good action, and nice figure. Both have finished their probationary years, and may now join their predecessors, Mmes. Gerstl, d'Angeri, Schuch Proska, and many others. Of the Schluss-Productionen given by those who won first prizes, the programme of the former was filled with parts of the concerto of Schumann, Beethoven, Saint-Saëns, Henselt, Litolff, Liszt, and Chopin, with a fugue from Bach, and a duet from Spohr's *Jessonda*. The second was an orchestral concert. The first part of a symphony, and a romance for violin, both composed by pupils; an aria from Haydn's *Creation* (sung by Herr Weltinger); and parts from piano-concertos from Pruneche and Saint-Saëns—were included in the performance.

To see the number of clever pianists augmented is always a pleasure of a doubtful sort; on the other hand, every young man showing talent for composition is entitled to a hearty welcome. For the present there have been two such pupils worthy of special notice; the one the composer of the first part of a symphony (Herr Alfred Kross); the other (Herr Victor v. Herzfeld) with a romance for violin. May all good success attend their path!

The annual report for the past school year, 1878–79, shows 54 professors and 742 pupils 32 belonging to the school for the drama. Among the pupils there have been 427 learning the piano, 90 the violin, 57 solo song, 25 harmony and counterpoint, and 67 different wind instruments.

And now I invite you to take with me a short excursion to Salzburg. The musical festival is over; they had very fine weather—in Salzburg, amid the days of perennial rain; the small Mozart-Häuschen on the Kapuzinerberg had its little song, but where, after all, was the festival? The performance of the *quasi*-extra concerts by the Philharmonics from Vienna could scarcely deserve to be called by so dignified a title. In England, and along the Rhine, for any like occasion the people of the locality and the neighbourhood of the festival would have joined heart and soul to do honour to the event. The best amateurs and professionals would have been invited, and all would have been brilliant. But here the good inhabitants sat down, and seemed to rejoice in a programme which had no novelty, no choir—so to speak. There was no chorus, and not even a number from an oratorio. Under such circumstances, I fear this second "festival" will also be the last. Considering the charming situation of the place, we are not bound to fixed days to profit by the beauties of the scenery and Mozart is everlasting. It is a strange sign when a country like Austria, to such as good voices, should not be capable, once in the year, to form a choir to perform our great master works. The regret is the more keen when we know that the *ex-tempore* real "Musikfeste" arranged by the Gesellschaft der Musikfreunde in Vienna, from 1812 to 1847 in the Imperial Great Reitschule, a most excellent hall for the purpose, is not forgotten.

Reviews.

Barcarolle, für das Pianoforte. Componirt und Fräulein Anna Mahlig gewidmet von XAVER SCHARWENKA. Op. 14. London: Augener & Co.

TIME and changed circumstances are for ever bringing varieties which, in their turn, may become the points of departure for entirely new matters, until two things, called by the same name and produced at a distance of time, can scarcely be reconciled either as belonging to the same family or to have originated out of it. This is especially the case with music, for there are few other means of exhibiting so forcibly and so distinctly the rapidity of change. The process of development may be studied in its entirety without a gap in the chain of evidence, and with the added security of knowing the exact period of its production.

Modern writers seem rather to seize the spirit of a special form of thing than to trouble to produce additions to the store, and so it is not at all unlikely that all the supplies which have been made in a particular sort of work will have to suffice for the needs for time present and to come.

With regard to the Barcarolle, originally and still a song sung by the Venetian boatmen a simple theme being set forth in a regularly recognised rhythm, the novel simplicity of the melody and measure soon found imitators. The sentiment or poetry of the thing next struck the minds and the fancy of musicians, and this gave rise to a series of instrumental pieces in the style of a barcarolle. These at first were of modest limits, scarcely more developed than when associated with words. By degrees the

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sentiment became expanded and extended, until at last we find the word associated with compositions of the most exalted character, the productions of both native and foreign art-students. The list of works written in this style for instrumental employment chiefly would form no bad epitome of the ideas which have influenced men's minds from time to time, neither would it show in an uninstructive form the methods of employing the resources of the several instruments for which the pieces may have been written.

These remarks have been excited by a careful reading of the pieces now before us, and a reference to some examples contained in a little work entitled "Barcarolle di Venezia, a una e due voci," published about the beginning of the last century, on which each melody is simplicity itself. The work now before us, the Op. 14 of one of the greatest writers for the pianoforte now living, Herr Xaver Scharwenka, contains all the sentiment, the spirit, and the artlessness of the original, with all the dash, fire, and impetuosity of modern treatment. As a composition, it is by no means too difficult to play over at sight for amateurs of moderate skill, although at the same time it cannot be classed among the easy pieces. As a study of octave playing in chords, and for arpeggios, it is invaluable, while the fascinating character of the music is certain to excite the highest admiration in the hearer as well as being likely to prove attractive to the student.

As music it is most pleasing. The grace of the ideas, the pleasing character of the treatment, the form, the contrasts of harmony, the spirit of boldness with which the figures are introduced and employed, all unite in making the piece which, by the way, is dedicated to Mdlle. Anna Mehlig, one of the most accomplished players of the day, not only interesting in itself, but as evidence of the genius of its author.

The Duchess of Connaught's March. By W. G. Cusins. Pianoforte Duet arranged by E. J. Trow. London: Stanley Lucas, Weber & Co.

That Mr. Cusins is a musician who writes vigorously and with a considerable amount of originality the March now under notice would abundantly prove were there no other evidences of his power of writing attainable. What his other works are the readers of the MONTHLY MUSICAL RECORD need scarcely be reminded, and therefore further reference to them at this time need not now be made. The illustrious personage whose name the March bears has accepted the dedication, and it may be said in general terms that the work is in every way worthy of so high a distinction. It is thoroughly original, and being dignified in character, neither set nor formal, yet not abandoning the needful rules for the construction of works of the kind to which it belongs, at once claims the attention and strikes the ear with novel force. As far as can be gathered from the arrangement for pianoforte duet which must be acknowledged as being carefully and well done, the March could most readily lend itself to produce a fine result with either an orchestral or military band effect. As, however, these are not always to be obtained the present arrangement may do much in helping to make the composition as popular as it deserves to be. Here we may suggest as another means to the like end, that if it were adapted for use upon the organ a larger circle of admirers might be found for it, for the more it is known the better it will be liked.

Andante in A. For the organ. By Henry Smart. (Posthumous work No. 1.) London: Augener & Co.

It is customary, and to some extent laudably so, to offer to the world all that can be gathered from the works of one whom death has deprived of the power of producing more of the material which has helped to make his name popular. The judgment which influences the selection is, however, not always such as metes out justice to his memory at the same time. It is not always desirable to parade for admiration, as even for example, the immature efforts of genius, as to give out things which would tend to lessen the estimate in which that genius is held by reason of subsequent labours. The public does not care to see its idol shattered. On the other hand, it may be said, that even useless and needless researches sometimes recover a jewel worthy of the crown to be placed upon the brow of an idol. The material thus recovered is considered as of too great value to be lost, and is often injudiciously allowed, if not actually to crush out the beauty of a loved image at any rate to disfigure it into deformity. The Andante in A now under notice is an immature work, no cast-aside production of inexperienced handicraft but a composition on which bears in every form the trustworthy evidence of powerful and well-balanced thought and ultimate experience. Thus is what might be expected as the last work from the hand of one so thoroughly skilled in his craft. The careful and interested reader regards the work with many a saddened thought, but not altogether without a hope behind. This is the last work of a master mind. It is true the busy brain that gave it birth is at rest for ever, but the example lives as a pattern for imitation, emulation, and perhaps development. It has of its own self worthy of the highest consideration among artists, to say nothing of the value it bears as the crowning evidence of a genius which has always been progressive. The Andante is not a long piece, but there is not a bar which does not seem to be just in the right place and the theme once started flows on in a gracefully spontaneous manner exactly as might be expected, yet without the least suggestion of common place or ideas out of foregone conclusions. None but Henry Smart could have written this charming, sweet, and fascinating poem so thoroughly fit for its purpose, so truly expressive and full of power. Popular among organists as many of his pieces are, this Andante in A possesses all the qualifications for the most extensive popularity of all his works, to say nothing of the interest attached to it as being almost, if not actually, the last expression of his musical mind he was permitted to produce.

Pélerinage en Italie. Petite Suite pour Flûte et Piano. Par A. Terschak. Op. 165. London: Augener & Co.

Three are five separate movements in this suite, the number required to fulfil the conditions necessary to justify its title. Beyond this there is scarcely anything to indicate its connection with the ancient suites, and so forth. They were for the most part, pieces with the names of dance measures, if they were not actually intended for terpsichorean use. Herr Terschak has selected the title on a like ground but without the particular application. The pieces in the suite are more or less connected with each other by sympathy of idea and character, and although they might be readily converted into dance measures, they are not so called. The form of the several movements is not extended enough to enable them to be classed among examples of the sonata form. The form upon which they are built are however graceful and shapely, and such as bring with them their own charm. The melodies, presumably original, are each in so thoroughly Italian a form that they might have originated among the people into whose land the pilgrimage has been made. Without any more intimate acquaintance with the thoughts, designs, and ideas of the composer the fancy will strongly possess the imaginative hearer that certain of the short forms in Italy were sought to be represented by means of music, and those whose knowledge of the places and their characteristics is sufficiently familiar, may see Venice, Florence, Naples, Milan, and Rome reflected in these five beautiful pieces of writing. Whether there is any groundwork for the supposition that these or any places were intended to be foreshadowed by the composer need not further be the cause of inquiry. Regarded from a musical point of view, without reference to any underlying current of meaning there may be, it is with the confidence of pleasure and the pleasure of confidence that they may be recommended. To amateur flute-players the delightful little suite will prove a great boon, as well for the opportunities the work gives for the exhibition of brilliancy with a very little labour as for the reason of contributing a new and fresh pleasure in the home circle. Herr Terschak writes in the most agreeable fashion for the flute, and his pianoforte accompaniments are not wanting in skill. His power of inventing sweet little melodies and his happy knack of conveying by such a medium the spirit of the subjects treated implies a great amount of poetical as

well or ornate skill. For these qualities his work demands, as it deserves, a hearing; and for having devised a pleasing medium, which it is hoped will be followed by others of like value and worth, he is worthy to receive at a musician the best consideration.

The 137th Psalm. Set to music by HERMANN GOETZ. London: Novello & Co.

THE 137th Psalm, "By the waters of Babylon," has been set in many ways by many writers, some to exhibit their powers of command over instrumental resources, others to show how skilfully they could treat words, many for the sake of the musical idea, some to display the depth of feeling with which such a subject should be approached. The setting now before us is well adapted to exhibit the excellence of the composer in each capacity. A pianoforte part alone is given, but with the indications of instrumental effect which accompany the task is no very great stretch of imagination is needed to realise the power of the composer in dealing with orchestral tone, or to tell how that has coloring is fitly appropriate to the subject in hand. The voice parts again are beautifully written, and the general idea of weary captivity is most touchingly prevalent throughout the whole work, while as a poetical and deeply religious setting of the psalm there are few works like it, and not many above it. The opening verse in like the wail of despair; thus is set as a chorus. The request of the captors for "One of the songs of Zion," repeated by a soprano voice in a sad soliloquy, gives rise to another chorus. "How shall we sing the Lord's song?" treated in imitation as though each asked the same question in the same form. Again the soprano voice is heard, "If I think not on thee, Jerusalem," the sentiment of which is repeated in chorus. Then the old Jewish feeling of revenge makes its way through sadness and despair, and is expressed in a chorus which is essentially dramatic and thrilling in character. A bass voice, with prophetic instinct, tells of the fate of the "Daughter of Babylon," a cry of exultation goes forth, and the hope of ultimate retribution makes the sufferers for a time forget their bondage. These less thoughtful musicians would leave the work, prompted as in do by the order of the Scriptural text, but Goetz remembered that this was the song of the children of Israel in captivity, and so, with a master-stroke of genius he repeats the first theme, completes the picture, and leaves a work worthy of the highest admiration. The translation or adaptation entrusted to the Rev. J. Troutbeck, has been fairly done but it might have been better if the familiar text of the Bible or Prayer Book version had been more generally employed, especially as the musical notes would have warranted the use in the greater number of instances.

Canzonets. By JOSEPH HAYDN. London: Augener & Co.

ALTHOUGH three-quarters of a century and more have elapsed since these charming canzonets were written, and though generations of musicians, with new thoughts and new ideas, have been born, lived their hour, and have disappeared, the beauty of these simple melodies, as fragrant as the odour of violets, and as fresh as the new born blossoms, remains the same for the delight of all to whom the sense of sweetness never appeals in vain.

The whole twelve of the set, for which the words were furnished by Mrs. John Hunter, the wife of the famous surgeon, are now republished in a complete form in octave size beautifully and clearly engraved and printed, and published at a very small price. "The Mermaid's Song," "Recollection," "My Mother bids me bind my Hair," "Despair," "Pleasing Pain," "Fidelity," "The Sailor's Song," "The Wanderer," "Sympathy," "She never told her Love," "Piercing Eyes," and "Content" are the several titles of these songs, each one of which brings pleasant memories to those who remember them are their general popularity had faded away; for there was a time when these simple ditties were to be heard not only in every concert programme but also in the drawing room, from which last named place they are not yet wholly banished or displaced by more modern effusions. In the belief that there are many musicians to whom these elegant compositions are not known, and who would be pleased to make acquaintance with them in the present most agreeable shape we recommend them with the confidence of being gratefully commended by those who read them for the first time.

The Legend of the Fair Melusine. Composed by HEINRICH HOFMANN. Op. 30. London: Neumeyer & Co.

THE story of Melusine, one of the most ancient and most general among the legends of Northern people, lends itself readily to the purposes of music and although Mendelssohn has left an overture in which the characteristics of the story are intended to be set forth, the present is the first serious attempt to impart a lyrical form to the legend. The words, translated from the original ballad by Osterwald, have been rendered into good verse by Messrs. George Boyle and Lewis Novra, and make a very interesting libretto. The music does not apparently aim at a very high standard, or at any individuality of style, but it completely succeeds if its design was to hit the popular taste, or the taste for popularity. Herr Hofmann may have had some such design, for the opening and closing choruses have the same melody and character as that of a harmonised Volkslied. This pervades the work, as it were, and gives a special amount of tone to the work. There are altogether some eleven sections, independently of the prologue and epilogue which are set out in the usual dramatic form, and include solos, duets, trios, and choruses. The voices required are soprano (Melusine) alto (Raymond's mother), baritone (Raymond) two bases (Sintram and the King of the Water Spirits) together with a chorus. The work is written for a full orchestral accompaniment but the edition now under notice has the accompaniments arranged for pianoforte alone. This is not difficult and would prove to be very effective when judiciously used. It does not, of course, do more than suggest the orchestral colouring, though in one or two places the instruments employed in the score are named and a tolerably fair idea of the effect may be thus gathered.

There are many striking pieces in the work which would probably produce pleasing effects when well rendered. Of the chief of these those for which popularity may be predicted are the prologue and epilogue, the Volkslieder to which reference has already been made, the duet "With thine Eye," the choruses for the water nymphs, "We come at thy calling," and "Bubble up brightly," the solos for baritone "I guess the Spot," and "O Melusine, will thou not forgive." The piece called the finale "Hark! hark!" which includes several movements, is dramatically written, and increases the interest of a very melodious work which would doubtless find its way speedily into the repertoires of choral societies but for the somewhat prohibitory announcement on the title-page that "The right of public performance is reserved." There are many bodies who would hesitate about publishing a work into rehearsal even though there was an arrangement to be made with the publishers for private rehearsals, for the goal of most amateur choral societies is the terminal performance.

The Arsenal; or War and Peace. Cantata, by CHARLTON T. SPEER. London: Weekes & Co.

ALL possible encouragement may be and should be, offered to a young composer whose works show that he is thoroughly in earnest in the labour he imposes upon himself. At the same time, the elders should not be unmindful of the duty which devolves upon them to offer advice and counsel from out of their experience so that all that is exuberant may if possible be checked and all that is unnecessary may be avoided in time to come. The work now before us bears evidence of much thought and earnest desire, but it also exhibits some weakness, and not a little eccentricity. This latter quality is often mistaken for genius. It is only like it in so far that it fails to take advantage of convenient though ordinary rules. Unless it be may be indulged to an excessive degree so as to become intolerable to those who are unable or unwilling to submit to the peculiarities it calls forth or is the result of. In his setting of Longfellow's poem Mr. Speer has made a high aim—he has sought to be dramatic, and to be effective—he has not quite

succeeded in either respect. At present his power is not equal to his desire. Restless tonality, far-fetched chords, and needless repetition of words will not bring the position he evidently seeks for. That he has evinced some considerable degree of ability cannot be denied. Discipline and experience is mainly what he needs; these will both come by exercise and self-restraint. If he is less ambitious in his attempts and does not disdain work to become disheartened by failure, the one will follow the other. He should continue to write, but should shun the publicity of print although his attempt is a commendable one; for until his mind is more matured and he is just enough to himself to exercise the virtue of silence, he will not make the world believe that his talents are equal to his longing for fame. He has shown that there is good hope for him in the future—let him labour to realise that hope by postponing the publication of his attempts until his powers are more under reasonable control.

MINOR ITEMS.

Marche Hollandaise. By SCOTSON CLARK. (Augener & Co.) SIMPLICITY and striking melodic phrases, with the time well marked, should be the characteristic quality of every march for it to be successful. That these are not wanting in this the last effort of Mr. Scotson Clark, those who know his power in this special direction need scarcely be told. Few men know better what is wanted to make up the puzzle of good and effective march measures than he, and in few other instances has he been more happy in the invention and setting out of a theme than in the present instance. It is the perfection of simplicity and good result, and will doubtless attain a wide popularity. With a view of fitting it for all needs, it is published also as a pianoforte duet, as a piece for the organ, and as a solo for the harmonium. The first three of the arrangements are now before us, and if the absence of difficulties in the demands made upon the skill of players in either be a recommendation then the "Marche Hollandaise" has the strongest points in its favour in each case.—*Tarantella*, Op. 11. *Polonaise* Op. 12. Duets for the Pianoforte. By XAVER SCHARWENKA. (Augener & Co.) In a former Number of the RECORD we called attention to the Tarantelle Op. 11, in its first published form, for two hands only. It is needless to repeat all that was then said in its favour, and this must be done if a critical review it to be given. It will serve all present needs to say that Herr Scharwenka has united the work and arranged it as a pianoforte duet, thus distributing the difficulties to be dealt with by two instead of by one pair of hands. The Polonaise, like all the works from the same hand exceedingly interesting—alike as an example of musicianly work as in the knowledge of the resources of the pianoforte exhibited in every bar. It therefore forms a pleasing addition to the list of admirable pieces already sent forth by him.—*Tarantella* for Pianoforte Duet by J. RAFF. (Augener & Co.) The original tarantella dance tune was a traditional one employed as a means to excite those who had been bitten by the tarantula, or venomous spider, to such activity as should enable them to throw off, through the pores of the skin, the virus or poison injected into their bodies by the bite. Others mention that the music was more designed to quiet the nervous system which was disturbed by the spider-bite. At all events, although one hears little about the terrible dancing mania called by the name of tarantism and which at one period of history affected all classes of society, the musical form arising out of it still remains in use, and composers finding in the sparkling dashing rhythm, fit means for the display of their capability in writing continue to produce works of more or less interest in this particular direction. There is one which have become classical, others which deserve to attain that honour, and among the last named class none is more worthy than this the latest published composition by Raff, this tarantella, "Les Pêcheuses de Procida." Although it is a little longer than the ordinary pieces of its kind, it never loses interest or lacks fire from the first note to the last but dashes on with an impetuosity that is the more attractive because the theme is an fascinating. The key selected is that of D minor and the melody, quaint and original, is well supported by some clever sequences of harmony. The work given to the hands in both parts is not more difficult than from the rapidity of the *tempo* might be expected. A considerable amount of point is given to the progress of the melody by the modulations, which like the whole ideas, are spontaneous and free. The movement in the key of F major twice repeated, forms a striking contrast in colour and character, and makes the return to the original subject expected and welcome. It therefore becomes a brilliant piece alike available for the purposes of quiet study or performance in the concert room. It may be added that the fingering is carefully marked throughout.—*Andante and Alla Tarantella* for the Violin, with pianoforte accompaniment by LEE KREUSCH. (Forsyth Brothers.) Amateurs of the violin will be glad to make an intimate acquaintance with this well-written, easy effective, and pleasing piece of writing. The andante is graceful and melodious; the tarantella bright, brisk and engaging in its character. The pianoforte part is simple, and the combination of the two effects, solo and accompaniment such as is very likely to secure and strengthen the piece in its claim to popularity.—*Three Quartets* for Soprano, Alto, Tenor and Bass. By H. HOFMANN, Op. 8. (London: Neumeyer & Co.) The English verses to these three quartets have for titles—1. "Be Thou Faithful." 2. "Whom God in Faithful Love has Given." 3. "The Sprig of Myrtle." With out having seen the original words to these quartets it must be said that the adapter Mr. Lewis Novra, has endeavoured to wed the spirit of the music to suitable words, and may be commended upon his success. The music itself, though not remarkable in any very great originality, is pleasing and very able; the parts are well set out for the several voices, and with the observance of all due light and shade would probably be very effective.—*The Singer's Guide.* By JOHN ADCOCK. Second Edition. (Nottingham: H. Farmer.) Upon a former occasion we noticed this little work, commending it for its usefulness. That its value has been appreciated may be inferred from the fact that a new edition has been called for and produced. The contents comprise rules and exercises for the pronunciation of English, Italian, and Latin, a pronouncing dictionary of musical terms, Scriptural and other names, and observations on the art of chanting. The hints as regards the pronunciation of English are upon the whole, very good. The directions respecting Italian are also useful. There are differences of opinion with regard to the pronunciation of Latin. The directions may serve as valuable to those who are called upon to sing the words and music in the Masses and other portions of the service in the Roman Catholic Church, but the "Rota" of Oxford and Cambridge is entirely different. In the musical terms there is a plentiful lack of both French and German words, and as these are now as frequently met with as Italian, the omission might be supplied in a future edition. The remarks on chanting are scarcely complete enough to express all that is necessary in show. Apart from the little peculiarities here pointed out, the pamphlet is very good, and deserves success.

Concerts.

ROYAL ACADEMY OF MUSIC.

H. R. H. The Duchess of Edinburgh distributed the prizes to the students of the Royal Academy of Music, on July 22nd, in the Concert Room attached to the building. After that Professor Macfarren had in a few graceful words, tendered thanks to her Royal Highness and her illustrious husband who was present, together with others who had done good and kind service to the Academy, the following students received prizes:—

The Lucas silver medal (in memory of Charles Lucas) Arthur G. Thomas. The Parepa-Rosa gold medal (in memory of Euphrosyne Parepa-Rosa) J. Hervet D'Egville. The Sterndale Bennett prizes—pairs of ten guineas—(in memory of Professor Sir William Sterndale Bennett), Margaret Gyde; second prize—purse of five guineas (presented by W. Dorrell, Esq.)—Alice Heathcote. The Llewelyn Thomas gold medal, Marian McKenzie. The Evill prize—purse of ten guineas—Arthur F. Jarratt. The Heathcote Long prize—purse of ten guineas—F. W. Dampier. The Reed prizes—purses of £15 and of £10—first prize, Tobias A. Matthay; second prize, Henry R. Rose. The William Macfarren prizes—Silver medals to female members of the choir and a purse of five guineas to a member in the band for largest number of attendances at choral and orchestral practice—[choir] Louisa Anne Cornelia Andrews, Henrietta Annie, Susan Hattie Bacon, Bertha Connell, Margaret Gyde, Edith Lammimans, Angie Sharon. (band) William C. Hann.

Annual Prizes—Female Department.—Certificates of Merit to pupils who have previously received silver medals, being the highest award of the Academy—(Singing) Annie E. Bellingham, Ada Patterson, Clara Samuell; (Pianoforte) Edith Goldsbro', Dinah Shapley. Silver Medals to pupils who have previously received bronze medals—(Singing) Sarah Ambler, Irene Ware; (Pianoforte) Ada Haward, Ethel Gregory, Margaret Gyde. Bronze Medals—(Singing) Mary Bell, Jane Brownlow, Ellie Clements, Maude Cornish, Arianna Ferrer, Alice Ferrer, Kathleen Grant, Amy Gill, Louisa Harvey, Alma Hallewell, Adele Myatt, Marian McKenzie, Kate Sand, Lily Twyman; (Pianoforte) Sarah Eadon Baron, Lydia Bentley, Catherine E. Bishop, Ettie Cary, Beatrice Davenport, Alexandra Ehrenberg, Lucy Elliott, Emily Every, Rosina Evans, Elizabeth Gaskett, Amy Good, Amy Gill, Gwellman Thomas, Florence Taylor, Lily Webster, Maude White, Ethel White; (Organ) Rhoda Bentley; (Violin) Kathleen Watts, Winifred Robinson; (Harp) Adelaide Arnold, Lucy Leach.

Harmony.—Certificates of Merit, awarded only to students who have previously received silver medals, Oliveria L. Prescott. Silver Medals—Myles B. Foster, William G. Wood. Bronze Medals—Thomas Cammack, Cecile Haring, Charlton T. Speer. Male Department.—Certificates of Merit—(Singing) Arthur F. Jarratt, Robert George. Silver Medals—(Singing) W. R. Brereton, J. L. Hutchinson, James Greenbury, Sidney Tower; (Pianoforte) Edwin Parrish, Percy Saunders; (Violin) John Payne; (Double Bass) Alfred Harper. Bronze Medals—(Singing) Benjamin Davies, J. Harvard Egerton, George Lassler, Richard E. Miles; (Pianoforte) William Parke, Ernest Ford, Edwin Samson, William G. Wood; (Violin) Frank Arnold, Arthur W. Payne; (Violoncello) William F. Whitehouse; (Horn) Charles F. R. Catchpole. Prize Violin presented to the Institution by Mr. James Tubbs, for violin playing—Thos. O'Maher.

The following are awarded scholarships:—Westmoreland Scholar, Maud Cornish; Potter Exhibitioner, Alice Bolton; Sterndale Bennett Scholar, William G. Wood; Parepa-Rosa Scholar, Marian McKenzie; Sir John Goss Scholar, Edwin Lemare; Lady Goldsmid Scholar, Beatrice F. S. Davenport; Professors' Scholars, (Violin) William Sutton, (Horn) Charles F. R. Catchpole, Ralfe Schall; George J. Bennett, Thelberg Scholar; Alice Heathman; Novello Scholar, William Sewell; Mendelssohn Scholar, Maude Valerie White.

There was a concert in which the students exhibited their powers, both as writers and as executants, and at the conclusion the National Anthem was sung and played, and when the Royal party retired the hall rang with the cheers of the students and many of the audience.

PROMENADE CONCERTS.

Messrs. Gatti's Promenade Concerts have become an institution at Covent Garden and to announce their re-commencement is to record them continued success. The re-opening on the 9th presented no marked feature of novelty, the conditions as regards the entertainment, its performance, and the accommodation of the public, being in the main the same as last year. Hitherto, however, it may be added, the solo portions of the programme, vocal and instrumental, have devolved principally upon native artists, an arrangement which has not made the concerts less attractive and is not likely to do so if the present liberality and judgment in selection be maintained. Thus in the list of vocalists who have appeared successfully are such dedicated names of Mesdames Osgood, Marriott, Mary Davies, Patey, Orridge Cummings, and A. Sterling; Messrs. Lloyd, Santley, McGuckin, Maybrick, &c., all British artists entitled to claim near courtship with us; and the prominent names in the orchestra are much in a similar sense. The eighty-five instrumentalists are under the direction of Mr. Sullivan, but his indisposition, although it did not prevent his arranging the scheme of the performances, has thrown the active leadership upon his competent assistant and deputy, Mr. Collier. He is supported by such excellent instrumentalists as Messrs. Burnett, Val. Nicholson, Hann, C. Ould, E. Ould, J. Radcliff, E. Horton, J. Egerton, J. Maycock, J. Hutchins, J. Mann, H. Reynolds, C. Hadfield, S. Hughes, &c., as principals and soloists. The English and miscellaneous programmes have as usual been varied by occasional classical concerts for the more exacting, and on Monday evenings a symphony by Beethoven has been a regular feature. A crowded audience attended the opening, when the band of the Coldstream Guards contributed to the first effect of the ceremonial. Auber's overture in G major, Hector Berlioz's adaptation of Weber's *Invitation to the Waltz*, the romance from Gounod's *Colombe*, the gavotte from *Mignon*, the ballet music and march from *L'Africaine*, the overture to *William Tell*, a grand selection from *Aida*, and the march from *Tannhäuser* were the principal orchestral items. Mme. Montigny-Rémaury was the pianist and gave a superb rendering of Weber's *Concertstück*; she also introduced the scherzo from M. de Saint-Saëns' second concerto, and a *Danse pompeuse* by Mr. Collier, which was much approved; and Mr. Reynolds contributed a cornet performance from *Le Sommambula*, which obtained a merited recall. The vocalists, Mr. Lloyd and Mesdames Mary Davies and Sterling, appeared with, for the most part well-known pieces; but Mr. Lloyd secured a good reception for a new song by Mr. Collier, "There once was a time." Beethoven's symphony in C major (No. 1) was the chief feature in the second performance, and was like the rest of the orchestral selections very finely played. It obtained an amount of approval from a somewhat general audience likely to encourage the idea of cultivating the many while amusing it. The first classical night began with the *Zauberflöte* overture, and included Mendelssohn's Italian symphony (A major), the first allegro from Beethoven's concerto in C minor (No. 3) with Mme. Rémaury at the piano, and minor selections from Schubert, Boccherini, &c. The vocal programme by Mr. Lloyd, Miss Marriott and Mme. Sterling was from Mendelssohn, Schubert, and Weber. At the first English night Mr. Sullivan was represented by his ball overture, his masque music from the *Merchant of Venice*, selection from his *Pinafore*, &c.; while Mr. Cellier's *Spectre Knight* also had a place in the entertainment. Wallace's *Maritana* overture was, of course, not alone enough to take away the somewhat personal character of such a performance. The singing by Miss Patey, Miss Damian and Mr. Maybrick presented little novelty. At the subsequent performances Beethoven's symphony in D (No. 2), the overture to *Semiramide*, the prelude to the third act of *Lohengrin*, the overture to *Masco Spada*, the Scotch symphony, the overtures to *Der Freischütz* and *La Muette malgré lui* (Gounod), and selections from *Madame Favart*, arranged by M. E. Audibert, have been successfully presented. Mr. Santley appeared for the first time at the second classical night on the 29th, with "O nuddey than the cherry" and met with a most hearty welcome.

Musical Notes.

Mr. W. A. Barrett has arranged to deliver a lecture on Carols for Christmas and other Festival Seasons at the London Institution on December 18th next. The vocal illustrations will be sung by a select choir of voices.

Richard Wagner addresses the members as follows:—"In declaring the performance of *Parsifal* for the year 1880 impossible, I do not believe that I make an unexpected assertion to those who have taken interest in the march of events. But I think it my duty to publish it, to prevent misunderstandings, and especially to acquaint members who have joined our project only for next year's performance, without any combination of the general tendency of this union, that they may resign with the right to claim restitution of their contributions. It will depend on the increase and consequent strength of our union to enable me to fix the period of that performance, as well as that of occasional repetitions of dramatic festivals.

Dr. Zachary Buck, some time organist of Norwich Cathedral, and one of the most skilful and successful trainers of boys' voices, died on August 9th, at the residence of his son, in the 80th year of his age.

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London: AUGENER & CO., Newgate Street and Regent Street, W.

The Monthly Musical Record.

OCTOBER 1, 1879.

DR. HULLAH'S REPORT.

As Inspector of Music in the training schools of Great Britain, Dr. John Hullah enjoys ample opportunity of watching the growth and progress of preliminary musical education in the country. The number of young men and women who are trained as teachers, when they leave the college in which they have been educated take with them a certain amount of musical culture, and this very often is made to form the nucleus of the musical instruction given to children in primary schools, and therefore in some sort influences the general knowledge of the subject possessed by the majority of the people. If the teacher knows his work well, and loves it for its own sake he will probably teach music upon some scientific plan, earning thereby not only the allowance made by the Government, but also the gratitude of his pupils, to whom he has opened a door of delight never wholly to be closed through life; and, above all, he has helped in however small a degree, to strengthen the thoroughness of the knowledge of this particular branch of science and art. On the other hand, if he is apathetic, lacking in energy, or indifferent to his duty, caring only to keep within the strict letter of the law, regardless of the spirit, he will take advantage of the weakness of the test which is prescribed as a means of ascertaining whether the special allowance shall be accorded to him or not, and teach the young folks under his charge to sing mechanically the dozen or so of songs which he prepares for the visit of the inspector, without troubling to explain to the children the language in which those songs are written. They are taught parrot fashion, and have no knowledge of the meaning of the phrases they are called upon to chatter.

Judging from the report just issued by Dr. Hullah, music is well taught in our training colleges. "Fewer students now enter the colleges without any musical preparation; the subject is every year left by them to be of increasing importance; closer acquaintance with it has engendered increased love for it." This certainly tends to show that the teacher is sent out in this respect fully qualified to do the work properly and with some degree of enthusiasm. But, unfortunately, the care bestowed upon the training of teachers—the interest of, for, and in his work in a great measure ceases when he is appointed to the actual duty by the performance of which he gains his bread. Even schoolmasters and mistresses are human, and enjoy the sentiments common to all mankind. It is well known that the chief incentive to acts of worth in the path of duty is the knowledge that such acts will be properly appreciated by some one in office. It cannot be said with any truth that there is any encouragement to the conscientious teacher of music in our elementary schools. The inexpert who can teach his charges to yell out senselessly the idiotic effusions for the most part favoured for the purpose has exactly the same reward, if his labour is recognised as the master who has really and truly taught his children to "read music by notes" as the code requires. With all respect for constituted authority, he cannot but feel that he has wasted much possibly profitable time in imparting a knowledge of that which is not properly valued. The inspectors are not necessarily musical men; yet they are all called upon to judge of the results of so-called musical teaching in the schools. It may be, in a few cases, that the inspector is actually an accomplished musician; but he was not appointed on that qualification, and therefore this can only be considered as an accidental advantage. It is time, therefore, that competent inspectors of music in elementary schools be instituted, so that it may be seen whether the Government grant is duly earned, to say nothing of the means of ascertaining whether or not one branch of teaching is duly attended to. There is a ray of hope in Dr. Hullah's report which may be the dawning of a new day in the matter. He makes an allusion to his recent visit to Holland and Germany—his account of that tour will be eagerly read when it appears—but he makes a recommendation to the Lords of the Committee of Council on Education which will no doubt be shortly adopted, and so remove our reproach among nations, and ensure the accuracy of teaching in music to children, which is certainly desirable, when he says:—"All that is wanting for the moment at least, is that your Lordships be empowered to induce these teachers to undertake the work awaiting them, *and to ascertain that they have done it efficiently*."

A CRITICAL COMMENTARY ON THE PIANOFORTE WORKS OF FREDERIC CHOPIN.

By Fr. Niecks.

(*Continued from page 136.*)

DOUZE ETUDES, Op. 25; dedicated to Mme. la Comtesse d'Agoult. Although this set of studies would well stand a comparison with similar works almost other composers, it must on the whole be pronounced inferior to Chopin's first set, Op. 10. They appear what according to Schumann they really are—an after-gathering. Schumann, who seems to have got the information from the composer himself, writes: "The studies which have now appeared were almost all composed at the same time as the others, and only some of them, the greater masterliness of which is perceptible, such as the first in A flat and the splendid last one in C minor, but lately." Etude I. Tremulous mist below a beautiful, breezy melody floating above; once or twice a more opaque body gliding within the airy element becomes discernible. "More a poem than a study," remarks Schumann. "After listening to the study one feels as after a blissful vision seen in a dream, that, already half awake, one would once more sleep." Etude II. Simultaneous employment of quaver triplets (right hand), and crotchet triplets (left hand)—a reflection of the disturbed order and balance within (No. 25). We may compare the underlying emotional contents to a leading note continuously tending towards, but never reaching, its tonic—it is an unnamable, unrelieved unrest. Etude III. Neither musically nor technically very important. In this study occur some excruciating progressions, for instance, those of seventh and ninths in the fourth bar before the return of the A major last crotchet of this, and first of the next bar. The pain is short but intense. The second crotchet of the twelfth bar from the end may likewise cause a shake of the head. But *non ragionam* rather let us pass on, and have done with this matter. Etude IV. The left hand is usefully employed. Nothing worthy of particular remark, however, attracts one's notice. Etude V. This is an *étude de salon*, pretty and superficial but affording better practice than the two preceding studies. Etude VI. A capital study in thirds; excellent however, rather for technical than poetical reasons. Etude VII. A duet between *He* and *She*, the former being the more talkative and emphatic. He begins with a *cadenza a tempo*. The whole appears to me rather sweet, but somewhat tiresomely monotonous, as such a *tête-à-tête* cannot but be to third parties.

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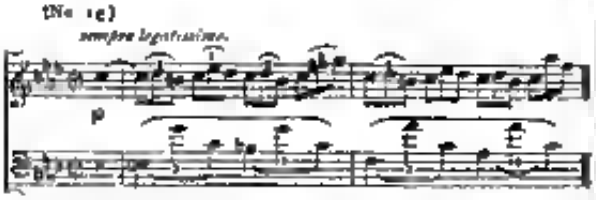
Etude VIII.: The right hand plays throughout sixths, the left accompanies at the same pace with sixths, fifths, fourths, thirds, or seconds. "Si oiseau j'étais"—*svivace*—more like an aerial flight than a walk or ride. A capital technical study, and otherwise by no means unpleasant. Etude IX.: Amiable and pretty. The difficulty of this study is not so much technical as expressional. Etude X.: Octaves in both hands, with sustained notes for the middle fingers. Even this short verbal description will make clear the usefulness of this study. We have first an *allegro con fuoco* (C) triplets then a *tutte* and *meno mosso* (♯), in which only the right hand plays octaves, by-and by a return of the *allegro*. The study may be characterised as a real pandemonium and *Hexensabbath* where hohes entende intervene, but hell prevails. Etude XI.: Zig-zag figure in the right hand, a simple accompaniment in the left which, however occasionally relieves the right. Etude XII.: Arpeggios in both hands. The waves ebb high but so do the emotions of which they are audible symbols—for this is more than a finger exercise. Yet grand as this work is, it does not equal that of Op. 10.

(No. 15.)

Deux Polonaises, Op. 26, dedicated to Mr J. Desgenet. The first bars of the Polonaise in C sharp minor fall upon one's ear like a decision of irresistible, inexorable fate. Indignation flares up for a moment, and then dies away, leaving behind sufficient strength only for dull despair (beginning of the second part), deprecation, melting tenderness (the E major in the second part and the closing bars of the first and second parts), and declarations of devotion (*meno mosso*). Let us briefly note the form. First part in C sharp minor, second part in G sharp major, E major, and concluding with the last eight bars of the first part in C sharp minor. Then follows a *meno mosso*, consisting likewise of two parts but being twice the length of the first section. The principal key is D flat major, in which key the Polonaise closes without the recurrence of the whole or a part of the first section. The many chromatic progressions, and the counter melody of the left hand (in the second part of the *meno mosso*) may be mentioned in connection with this second section. Whilst the first Polonaise expresses weak timidity, sweet plaintiveness, and a looking for help from above, the second one speaks of physical force and self-reliance—it is full of composure and decision. The ill suppressed murmurs of discontent that may be likened to the ominous growls of a volcano, grow in loudness and intensity, till at last, with a fierce and wild shriek, there follows an eruption. The thoughts flutter and flit hither and thither, searching for means of deliverance. Then martial sounds are heard—a secret gathering of a few which soon increases in number and boldness. Now they draw nearer, you distinguish the clatter of spurs and weapons, the clang of trumpets (D flat major). Revenge and death are their watchwords, and with sullen determination they stare desolation in the face (the pedal F with the trilled part above). After an interesting transition the first section returns. In the *meno mosso* (G major) again a martial rhythm is heard—but this time however the gathering is not one for revenge and death, but for battle and victory. From the far-off distance the winds carry the message that tells of freedom and glory. But what is this? (see the four bars before the *tempo I.*) Alas! the awakening from a dream. Once more we hear those sombre sounds, the shriek and explosion, and so on. Of the two Polonaises the second is the grander. The definiteness which distinguishes it from the vague first, shows itself also in the form. The scheme of the whole may be given thus:—Section I.—*a* (E flat minor), *b* (D flat major), *a*. Section II.—*c* (A major); Section III.—*a*, *b*, *a*. Here, as everywhere in Chopin, the closes are worthy of particular notice.

Deux Nocturnes, Op. 27, dedicated to Mme la Comtesse d'Appony. The second (D flat major) of these was no doubt conceived in a more auspicious moment than the first (C sharp minor), the most noteworthy peculiarity of which is the wide-meshed setting of the accompaniment (No. 16). As for the one in D flat, nothing can equal the finish and delicacy of execution, the flow of gentle feeling, rippled only by melancholy and spreading out here and there in smooth expansiveness. But all this sweetness enervates; there is poison in it. We should not drink in these thirsts, moths, &c., without taking an antidote of Bach or Beethoven.

[No. 16.]

Vingt quatre Préludes, Op. 28, dedicated to Mr J. C. Kessler. The indefinite character and form of the prelude, no doubt determined the choice of the title, which, however, does not describe the contents of the *opus*. Indeed, no *one* name could do so. This heterogeneous collection of pieces reminds me of nothing so much as of an artist's portfolio filled with drawings in all stages of forwardness—finished and unfinished, complete and incomplete compositions, sketches and mere memoranda, all mixed indiscriminately together. That he shed works were either too small or too slight to be sent into the world separately, and the right mood for developing, completing, and giving the last touch to the rest was gone, and could not be found again. Schumann, after expressing his admiration for these preludes, adds, "This book contains morbid feverish and repellent matter." I do not think that there is much that could justly be called repellent, but the morbidity and feverishness of a considerable portion must be admitted. The circumstances under which they were composed explain the nature of these little poems and fragments of poems, and it happens that their genesis is better known than that of most other works of Chopin. The composition of a great number of them falls in the time of his stay at Majorca, whither he had gone with George Sand and her children for the restoration of his health. The great novelist has described the life of the small party on the Spanish island and also particularly the state of health, moods, and artistic occupations of her friend, in "Un Hiver à Majorque," and in "Ma Vie." Chopin's condition was very precarious, and George Sand found that "the poor great artist was a detestable patient" who, enduring pain not without courage, could not overcome the irritability of his imagination." The deserted monastery in the mountains of Valldemosa, where they had taken up their abode after various, for the most part unpleasant, experiences in Palma and its neighbourhood, was for him "full of terrors and phantoms, even when he was well. . . . On returning with my children from my nocturnal explorations," writes George Sand, "I found him, at ten o'clock in the evening, pale before his pianoforte, with haggard eyes, and his hair as

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if standing on end. It was some time before he could recognise him. He then made an effort to remember, and played to us sublime things he had just composed, or rather, terrible and heart rending ideas which had taken hold of him, without his knowledge in this hour of solitude, sadness, and terror." One other passage I must quote, it is too characteristic to be omitted. "It was here that he composed the most beautiful of these short pages which he modestly entitled preludes. They are masterpieces. Several present to the mind visions of deceased monks, and the sounds of funeral chants which haunted his imagination. Others are melancholy and suave, they occurred to him in the sunny and healthy hours, amidst the noise of the children laughing under the window, the distant sound of guitars the singing of the birds under the humid foliage, and at the sight of the little pale roses full blown on the snow. Others again are of a gloomy sadness, and, to shunning the ear, break your heart." In examining the preludes we shall find not only that the novelist's account of their character is not a mere effort of her imagination but also that her praise is not exaggerated, that many of these short pages are indeed masterpieces.

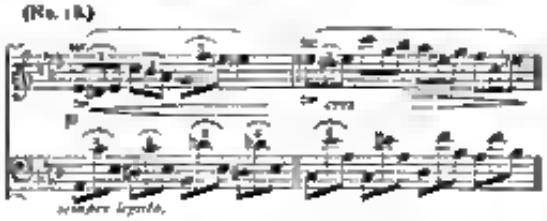
No. 1 in wild tearing along—*agitato stretto, crescendo*—culminates in a *fortissimo* and dies away into inaudibility. Arpeggios and suspensions are very effectively employed. No. 2 represents a twilight mood. The interweaving of the two parts entrusted to the left hand, and the wavering between tone and semitone, &c., are original. This short number closes abruptly. No. 3 brings us to a sunny spot—over a merry, busy current (left hand) soars a breezy melody. No. 4 is a little poem, the exquisitely sweet languid pensiveness of which must be left undescribed. Notice the semitone progressions of the accompaniment. The composer seems to be absorbed in the narrow sphere of her *ego* from which the wide, noisy world is for the time being shut out. In No. 5 the cross-purposes of the two hands, along with the suspensions and the general direction of the outlines, manifest an unsettled state of the mind—a state of discomfort, not of unhappiness—a restless yearning for one knows not what, a shapeless prompting onward, one knows not whither. No. 6 is the one which, as George Sand relates, occurred to Chopin one evening whilst a lugubrious rain was falling. It "precipitates the soul into a frightful depression." She had gone that day with her son Maurice to Palma to make some purchases. Being delayed by heavy rain, they did not return at the expected time, which caused Chopin much anxiety. The disquiet of this patient "soon healed into a kind of tranquil despair, he played his admirable prelude weeping." When he saw his friends enter, he uttered a loud cry, and with a bewildered look and strange tone of voice he said to them "I knew you were dead." He had dreamt that his friends had died, and not only they, but also himself. "He saw himself drowned in a lake; heavy ice-cold drops of water fall at regular intervals on his chest." When George Sand drew his attention to the drops of water falling at regular intervals on the roof, he denied having heard them, and grew even angry at this suggestion of what she designated as "imitative harmony." No. 7, a simple *andantino* of no more than sixteen bars, makes one dream of a dance. In No. 8, the unending rhythms (demisemiquavers in the right, semiquaver triplets and quavers in the left hand) and the uneven, fitful course of the melody produce a flutter which runs through the whole of the composition, and depicts well a state of anxiety and agitation (see illustration No. 17). No. 9 may be described as a solemn prayer that wells forth from the very depth of the heart. In No. 10, two restless, capricious bars are always contrasted by two calm and dignified ones. The joyous, gently flowing No. 11 comes to a premature conclusion. It is a pity, for one would like to have more of this bright vivacious thing. No. 12 is one of the more fully developed numbers and might be called a study, but with the epithet "characteristic." It is founded on a motive of two notes. Of this beautifully melodious No. 13 let us particularly note the *più lento*, and the two peculiar closing bars. Compare No. 24 with the finale of the sonata in e flat minor. No. 15 is one of the longer pieces. After the first section in D flat major follows the second in C sharp minor. Here rises before one's mind the cloistered court of the monastery, and a procession of monks chanting lugubrious prayers, and carrying in the dark hours of night their departed brother to his last resting-place. It reminds us of the words of George Sand, that the monastery was to Chopin full of terrors and phantoms. The C sharp minor portion of this piece affects one like an oppressive dream. The re-entrance of the opening D flat major, which dispels this dreadful nightmare, comes upon one with the soothing freshness of dear familiar nature, only after these horrors of the imagination can we fully appreciate its serene beauty. In No. 16 the right hand begins, after the first impetuous bar, its headlong course, during which the left accompanies it with abrupt and pertinacious utterances, and does not stop to take breath till the end is reached. No. 17, one of the most spun-out preludes, reminds one at times of Mendelssohn's songs without words, and yet at times how different! No. 18 is a *recitativo furioso* performed by one who is just going to rush with his head through a wall—nay, in the fourth bar from the end one would almost surmise that the composer made the attempt (the C flat), with the well-known consequences—a flash of light, a stagger and a dull buzzing pain with a general collapse. However we ought not to make fun of it. Poor Chopin, no doubt, was in earnest. Still, we cannot help laughing at this unfortunate kind of heroism. If No. 19 was nothing else, it would be at least a good ground for finger gymnastics; but it is more—pretty and, a few twinges excepted, cheerily tuneful. No. 20 moves along solemnly with sustained chords and a hymn-like melody. No. 21 is one of the finest of the whole set. Amid so much feverish excitement and morbidity, which manifest themselves also here in the chromatic quaver figure, the *cantabile* has a calming and refreshing effect. No. 22 is another capital number—the left hand rushes impetuously and impatiently along, the right hand, agitated and breathless tries to keep up with it. No. 23 is hardly more than a finger exercise, but a good one as far as the right hand is concerned. With No. 24, a passionate melody interspersed with fiery rockets, to which the left hand plays a heaven-scaling accompaniment, the *opus* closes.

(No. 21.)

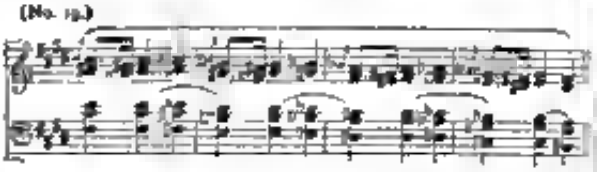
Impromptu Op. 29, dedicated to Mme. la Comtesse de Lobau. What name has been more misapplied than that of Impromptu! Again and again we come on works thus baptised which bear upon them the distinct marks of painful effort and anxious filing, which may be said to smell of the midnight lamp, and to be dripping with the

labouring artificer's sweat. How Chopin composed this piece I don't know. Although an admired improviser, it is related that bringing forth was neither an easy nor a quick process with him. But be this as it may, this impromptu has quite the air of a spontaneous, unconstrained outpouring. The first section with its triplets bubbles forth and sparkles like a fountain on which the sun-rays that steal through the interstices of the overhanging foliage are playing. The F minor section is sung out clearly and heartily, with graces beautiful as nature's. The song over, our attention is again attracted by the harmonious murmuring and the changing lights of the water

(No. 18.)



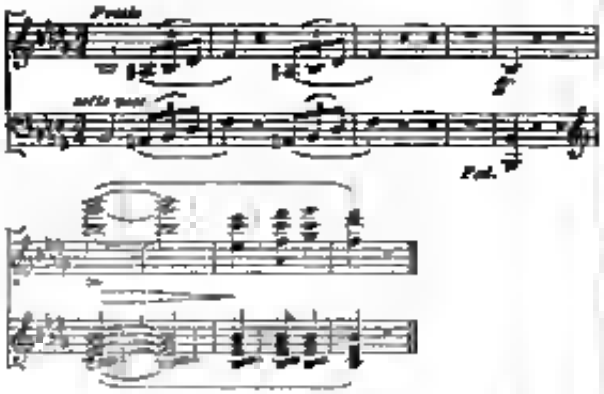
Quatre Mazurkas, Op. 30. The first mazurka (C minor), although pretty, hardly calls for any remark. When Schumann made the observation, which I have already quoted, that Chopin had not composed one mazurka in which there was not a poetical trait, or something new in form or expression, he drew the attention of the reader to the striving of the E minor towards F sharp minor in the second of these mazurkas, saying that the piece closes in the latter key (F sharp minor) "almost without one's noticing it." The most striking characteristic of the third mazurka (D flat major) is the vacillation between bold determination and cautious groping—the beginning always *forte* and *resolute*, the sequence *pianissimo*, and the D flat major muffled with a flattened sixth. The A flat minor of the last four bars of the first part, with the progression of the augmented second, from the sixth to the seventh degree of the scale (a double flat C natural), brings out these stealthy tactics still more distinctly. This teasing double-facedness goes on almost through the whole of the piece. I may mention further the bars leading to the return of the first theme, and the curious appearance of the tonic chord of D flat major in its plainest guise, and with the major third at the top, just after we have heard the minor chord. The most remarkable of the set, however, is the fourth mazurka (C sharp minor). Noticeable and more or less original are for instance the introductory bars, the instrumentation of the first subject, the wheeling round from C sharp minor to G sharp minor, and last, but certainly not least, that most daring close with its *verboten* of consecutive fifths.

(No. 19.)

Schumann prophesied at the time that the German organiste would be astonished, scandalised, and terrified—in fact, would "*die Hände über den Kopf zusammenschlagen*." Undeniably this is against all rule and precedent; not a word in any theoretical book, not a bar in the works of any classic, can be shown to justify such a malignant perpetration of consecutive fifths. But men of genius, as every one well knows, have not always submitted to the legislation of the theorists. For instance, Haydn, certainly not one of the most rebellious subjects in the republic of the musical art, said with regard to Albrechtsberger's condemnation of consecutive fourths in strict counterpoint: "What is the good of such rules? Art is free, and should be fettered by no such mechanical regulations. The educated ear is the sole authority in all these questions." But not the ear alone; it is neither the only nor the highest judge. The artistic mind is a higher authority, and poetical considerations may sometimes determine its decision against the pleading of the ear. Schumann took up the cudgels for Chopin right valiantly. In my opinion Chopin's proceeding needs no defence. The end justified the means, and he who, after hearing the piece properly played—for, of course the passage must not be judged by itself—does not feel that, cannot be convinced by words.

Scherzo, Op. 31, dedicated to Mlle la Comtesse A. de Furstenstein. "Scherzi did not exist before Chopin, or at least not in this independence, of such electrifying boldness, impregnated with almost Shakespearean humour." This is a characteristic specimen of criticisms such as biographers are only too apt to indulge in—praise to their hero at the expense of everybody else. Undoubtedly, Chopin's scherzi are original, quite his own, no imitations of a received pattern—I have said already as much—but can any sane man, with Beethoven and his scherzi before him, seriously maintain that till Chopin composed his none existed of equal originality and electric boldness? That Beethoven's scherzi are parts of greater wholes is a consideration of no moment. And what are we to make of the Shakespearean humour? I can understand what is meant by Shakespearean universality and truth to nature, but what particular kind of humour he especially cultivated I do not know. If Kerasowski however means to say that Chopin equals the great dramatist in the compass of his humour, that Chopin too explores and reveals the virtues and frailties, the wisdom and stupidity, of men in every possible manner by laughing and weeping, smiling and sneering, sweetly loving and bitterly hating, then he must either be unacquainted with Shakespeare or so blinded by his admiration of Chopin as to be unable to see the latter as he really is. Schumann evinces a truer and keener sight when he compares the scherzo, Op. 31, to a poem of Byron's, "so tender, so bold—as full of love as of scorn." (Indeed scorn—an element which certainly does not belong to what is generally understood by "humour" so just either—plays an important part in Chopin's scherzi. The very beginning of Op. 31 offers an example. (No. 20.) And then we do not meet with a phrase of a more cheerful nature that is not clouded by sadness. Weber—I mention his name intentionally—would, for instance, in the D flat major portion, have concluded the melodic phrase in diatonic progression, and left the harmony pure. Now see what Chopin does (p. 539, 540).* The *con anima* has this mark of melancholy still more distinctly impressed on its face. After the repetition of the capricious, impulsively passionate first section (A flat minor and A flat major) follows the delicious second (principal keys, A major, C sharp minor, A major), the expression of which is as indescribable as that of Leonardo da Vinci's La Gioconda. It is a pondering and wondering full of longing. In the C sharp minor portion, the deep, tender yearning with the urging undercurrent of feeling (p. 544, line 4, bars 8, &c.) the vague dreaming of the preceding portion of the section grows into wakefulness, and the fateful imagination is concentrated on one object. The section closes with a flowing passage, which, excepting the more passionate last bars, is of a sweet serenity. The whole of this section is repeated with merely dy-

* Of Augener & Co.'s New Quarto Edition.

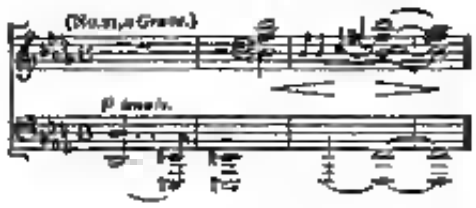
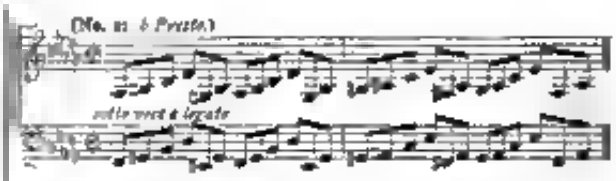
namical changes, and then we come to a kind of working out section, a motive from the flowing conclusion and one from the C sharp minor portion of the second section being made use of as material. This leads back to a repetition of the first section, concluding with a *coda* built up out of motives from the same section—very wild, *stretto*, with excruciating dissonances, and quite shortly before the end a sudden modulation to F major. There can be no doubt that this scherzo is a very important composition, richer and more varied in emotional incidents than the other works of Chopin that bear the same name.

No. 10.

Deux Nocturnes, Op. 32, dedicated to Mme. la Baronne de Billing. Both are pretty specimens of Chopin's style of writing in the soft, calm, and dreamy moods. Of the two I prefer the quiet, pellucid first one. It is very simple, ornaments being very sparingly introduced. Towards the end, however, the composer flares up for a moment. An interrupted cadence disappoints one of the expected tonic, instead of which we hear E sharp reiterated as if on the kettle-drum, and along with this a lower E sharp and the higher notes $B\ d^1$, $E\ d^1$, dying away into mysterious silence. A passionate recitative with intervening abrupt chords brings the Nocturne to a close in B minor. The second has less originality and pith than the first.

Quatre Mazurkas Op. 33, dedicated to Mlle. la Comtesse de Mostowska. They appear more popular than the preceding ones, not only "because we have become more familiar with the composer's manner," but because they are really more simple and natural. A charming, sweet plaintiveness distinguishes the first (*mesto* G sharp minor). The second (D major), on the other hand, is all liveliness. Wealth of subject matter cannot be the cause of the pleasure we derive from it. The eight bars of the principal subject—the second four are the same as the first with only this difference, that the former close on the tonic, the latter on the dominant—are first repeated, then the whole of these sixteen bars are transposed into A major, wherenpon they appear once more in the original key. After the second section, which consists of two parts (in flat major and F sharp minor leading up to the dominant of D major—thirty two bars including repeats), the first section appears again without any curtailment and alterations, and with a *coda* added to it. In fact, the beauty of the thing lies in the active, joyous, indefatigable spirit of the principal theme. The third mazurka (C major) is what the heading—*semplice*—indicates, and has a light heart and an honest, straightforward air, at least the first and last parts. The entrance of the chord of the seventh on the second degree of the scale (bar 13) sounds rather harsh, coming so unexpectedly on us. And the sudden breaking in of the D major in the second part, immediately after C major, is like a slap in the face. The fourth (B minor), the most interesting of the four mazurkas, changes colour continually. Even if we consider no more than the sequence of keys, we get some idea of this. Section I:—B minor, F sharp minor, F sharp major, B minor, C major, E minor, F sharp minor and major, B minor, C major. Section II:—B flat major, E flat major (with flattened sixth). Section III:—repeats the first section. Section IV.—Once more the B flat major and E flat major of the second section, this time with a transition to B major. This section concludes with a very effective and original long unisono passage. Hereupon follows Section V.—B minor, F sharp minor and major, B minor, C major of the first section, and finally after the reiterated succession of tonic and dominant of the last-mentioned key, a sharp turn into B minor. But what is such a scheme of modulation without the bones and flesh that give reality to the thing above all, without the spirit that animates it—the blitheness, the coquetry, the indignation, the winning graces, &c.?

Trois Valses Brillantes, Op. 34. Chopin's waltzes are not, like most of his works, *poésie intime*. The composer mixes here with the world—looks without rather than within him. How brisk the introductory bars of the first waltz (A flat major)! And what a striking manifestation of the spirit of that dance all that follows! We feel the wheeling motions, and where at the seventeenth bar of the second part the quaver figure enters we think we see the flowing dresses sweeping round. Again what vigour in the third part, and how coaxingly tender the fourth! And, lastly, the brilliant wind up—the quavers intertwined with triplets! The waltz in A minor (*lento*) is of quite another, of a more retired and private, nature, an exception to the rule. Chopin evidently finds pleasure in giving way to this exquisite sweet languor, in indulging in these melancholy thoughts. The C major portion is full of longing, the A major somewhat peevish. But the third waltz (*vivace*, F major), what a stretching of muscles! What a whirling! Mark the giddy motions of the melody beginning at bar seventeen. It is difficult for great composers to write good dance music; if they give themselves to it they are they appear in most cases somewhat heavy and stiff; and if they write down to the *vulgus* they are in danger of falling into insipidity. Chopin keeps out of the pitfall commonplace and vulgarity, and "such dancing life moves within these waltzes, that they seem to have been improvised in the dancing salon."

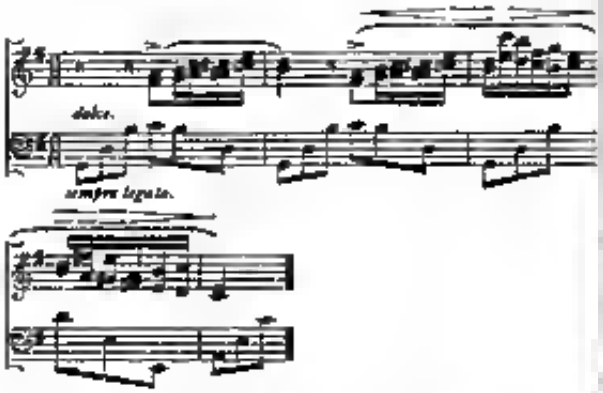
Sonata, B flat minor, Op. 35. Liszt remark, *Plus de volonté que d'inspiration*," is hardly applicable to this work, although he used the expression in speaking of Chopin's concertos and sonatas in general; for there is no lack of inspiration here nor are there traces of painful unrewarded effort. Each of the four pieces of which the sonata consists is full of vigour, originality, and interest. But if they can be called a sonata is another question. Schumann in his playful manner speaks of caprice and wantonness, and insinuates that Chopin bound together four of his maddest children, and entitled them sonata, in order that he might perhaps under this name smuggle them in where otherwise they would not penetrate. Of course, this is a fancy of Schumann's. Still, one cannot help wondering whether the composer from the first intended to write a sonata and obtained this result—*amphora coepit institui, currente rota cur urceus exit?*—or whether these four movements got into existence without any predestination, and were afterwards put under one cover. With all Schumann's admiration for Chopin and praise for this sonata, it appears to me that he does not give Chopin his due. There is something gigantic in

this work which, although it does not elevate and ennoble, being for the most part a purposeless jumping to impresses one powerfully. The first movement begins with four bars *grave*, a groan full of pain (No. 1 of 6); then the

composer, in restless, breathless haste, is driven by his feelings onward, ever onward, till he comes to the lovely, peaceful second subject (in D flat major), a real nocturne this time), which grows by-and-by more passionate, and in the concluding portion of the first part transcends the limits of propriety—*vide* those ugly dissonances. The connexion of the close of the first part with the repetition of this and the beginning of the second part by means of the chord of the dominant seventh in A flat and that in D flat with the suspended sixth, is noteworthy. The strange second section in which the first subject is carried out, has the appearance rather of an improvisation than of a composition. After this a few bars in $\frac{4}{4}$, fiercely wild (*stretto*) at first, but gradually subsiding, lead to the repeat in B flat major of the second subject—the first subject does not appear again in its original form. To the close, which is like that of the corresponding section in the first part ($\frac{6}{8}$), is added a *coda* ($\frac{4}{4}$), introducing the characteristic motive of the first subject. In the scherzo, the grandest movement and the climax of the sonata, the gloom and the threatening power which rises to a higher and higher pitch, become quite weird and bear inspiring. It affects us like lowering clouds, rolling of thunder, and howling and whistling of the wind—to the latter, for instance, the chromatic successions of chords of the sixth may not inappropriately be likened. The *più lento* is certainly one of the most scherzo-like thoughts in Chopin's scherzi—so light and joyful, yet a volcano is murmuring under the serenity. The return of this *più lento*, after the repeat of the first section is very fine and beneficently refreshing, like nature after a storm. The *marche funèbre* ranks among Chopin's best known and most highly appreciated pieces. Liszt mentions it with particular distinction, and grows justly eloquent over it. I do not altogether understand Schumann's objection:—"It is still more gloomy than the scherzo," he says, "and contains even much that is repulsive; in its place an *adagio*, perhaps in D flat, would have had an incomparably finer effect." The dull, monotonous sounds above which at first there rise only from time to time regretful complaints, are interrupted at the D flat major by an outbreak of passionate questioning or rather appealing, which soon subsides into the former dull brooding. The second and third parts are like a look of hope into the beatific regions of a beyond for a reunion of what now is severed. The last movement may be counted among the curiosities of composition—a *presto* $\frac{2}{2}$ in B flat minor of seventy-five bars, an endless series of triplets from beginning to end in octaves (No. 2 of 6, *b*). It calls up in one's

mind the solitude and dreariness of a desert. "The last movement is more like mockery than music." But Schumann adds truly and wisely, "and yet one confesses to one's self that also out of this nameless and joyless movement a peculiar dismal spirit breathes upon us, who keeps down with a strong hand that which would revolt, so that we obey, as if we were charmed, without murmuring, but also without praising, for that is no music. Thus the sonata remains, as it began, enigmatical, like a sphinx with a mocking smile." J. W. Davison, in the preface to an edition of Chopin's mazurkas, relates that Mendelssohn, on being questioned about the finale of one of Chopin's sonatas—I think it must have been the one before us—said briefly and bitterly, "Oh, I abhor it!" H. Barbedette remarks in his "Chopin" on criticism without insight and originality, of this finale, "*C'est Lazare grattant de ses ongles la pierre de son tombeau et tombant épuisé de fatigue, de faim et de désespoir.*" After having quoted this powerful effort of imaginative interpretation I feel I wronged the gentleman in saying that his criticism is wanting in originality. But enough of Op. 35, its critics and commentators!

Deuxième Impromptu, Op. 36 (F sharp major ${}^{6}_{8}$). Like the first, a true impromptu; but whilst the first is a fresh and lusty welling forth of joy amidst the pleasures of a present reality, this is a dreamy lingering over thoughts and scenes of the imagination that appear and vanish like dissolving views. One would wish to have a programme of this piece. Without such assistance the D major section of the impromptu is insignificant. We want to see, or at least to know, who are the persons that walk in the procession which the music accompanies. Some bars at the second half of this section remind one of Schumann's fantasia in C. After this section a curious transition leads us again the theme, which first appeared in F sharp major, in F major, and with a brilliant accompaniment. When F sharp major is once more reached, the theme is still further varied (melodically), till at last the wonderous fairy-like phrase from the first section brings the piece to a conclusion. This impromptu is inferior to the first, having less pith to it; but its tender sweetness and euphoniousness cannot be denied. The idle forgetfulness of the more serious duties and the deep miseries of life to the enjoyment of a *dolce far niente* recalls Schubert and his Fantasia, Op. 78, and other works.

Deux Nocturnes, Op. 37 (G minor and G major), are two of the finest of this species of Chopin's works but of contrasting natures. The first and last sections of the one in G minor are plaintive and longing, and have a wailing accompaniment; the chord progressions of the middle section glide along hymn like. Were it possible to praise one part more emphatically than another without committing an injustice, I would speak of the melodic exquisiteness of the first motive. But already I see other parts rise reproachfully before my repentant conscience. A beautiful sensuousness distinguishes the Nocturne in G major, being luscious, soft, rounded, and not without a certain degree of languor. The successions of thirds and sixths, the semitone progressions, the rocking motion, the modulations (note especially those of the first section and the transition from that to the second), all tend to express the essential character. (No. 2.) The second section is

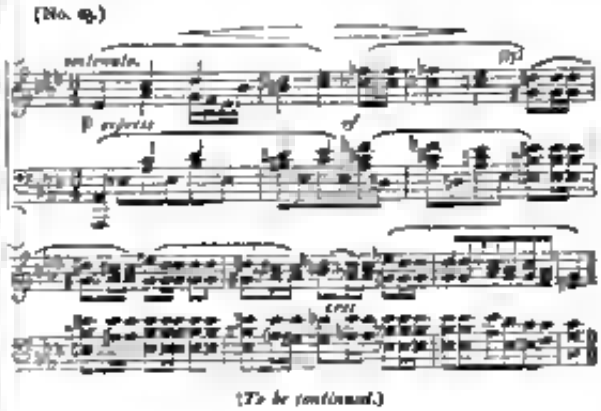
C major reappears in E major, after a repetition of part of the first section. A few bars of the latter and a reminiscence of the former conclude the Nocturne. But let us not tarry too long in the treacherous atmosphere of this Capua—it bewitches and unmans.

(No. 10.)

Deuxième Ballade, Op. 38 (F major), dedicated to R. Schumann. The latter tells us a rather interesting fact in his notice of this Ballade. He heard Chopin play it in Leipzig before its publication, and at that time the passionate middle parts did not exist, and the piece closed in F major, now it closes in A minor. Schumann's opinion of this ballad is that, as a work of art, it stands below the first, yet is not less fantastic and *geistreich*. If two such wholly dissimilar things can be compared and weighed in this fashion, Schumann is very likely right; but I rather think they cannot. The second ballad possesses beauties in no way inferior to those of the first. What can be finer than the simple strains of the opening section? They sound as if they had been drawn from the people's storehouse of song. The entrance of the *presto* surprises, and seems out of keeping with what precedes; but what we hear after the return of the *tempo I^mo*—the development of those simple strains, or rather the cogitations on them—justifies the presence of the *presto*. The second appearance of the latter leads to an raging restless *coda* in A minor, which closes in the same key and *pianissimo* with a few bars of the simple, serene, now veiled, first strain.

Troisième Scherzo, Op. 39 (C sharp minor), dedicated to Mr. A. Gutmann. Were it not that we attach, especially since Mendelssohn's time the ideas of lightness and lightheartedness to the word *capriccio*, this would certainly be the more descriptive name for the things Chopin entitled scherzo. The name would be especially suitable for this scherzo, with its capricious starts and changes, its rudderless drifting. Peevishness, a fierce scorniness, and a fretful agitation, may be heard in these sounds, of jest and humour there is nothing perceptible. At any rate, the envied lip—as it were, contradicts the jeering words, and the merriless exterior does not altogether cover the seething rage within. But with the *meno mosso* (D flat major) come pleasanter thoughts. The hymn like snatches of sustained melody with the intervening airy interludes are very lovely. After this section the first returns again, and after the first once more the second in E major. An animated *coda* concludes the whole. These are the principal features, to describe all the whims is of course impossible. I have also left unnoticed much embellishment and transitional parts as the passage work on page 635 in the middle of the first section, and the latter part of the second section on its reappearance. You may call this work an *extravaganza*, and point out its grotesqueness; but you must admit that only by this erratic character of the form, and these spasmodic movements, could be expressed the peculiar restiveness, fitfulness, and waywardness of thought and feeling that characterise Chopin's individuality. To these nonsensual qualities—the classical art is above all plastic and self possessed—combined as they are with a high degree of refinement and delicacy, his compositions owe much of their peculiar charm.

Deux Polonaises Op. 40, dedicated to M. J. Fontana. A greater contrast than these Polonaises can hardly be imagined. In the first (A major) the mind of the composer is fixed on one elating thought—he sees the gallantly advancing chivalry of Poland determination in every look and gesture; he hears rising above the noise of stamping horses and the clash of arms their bold challenge cheerfully hailed at the mummy in the second (C minor), on the other hand, the mind of the composer turns from one depressing or exasperating thought to another—he reviews the different aspects of his country's unhappy state, its sullen discontent, fretful agitation and uncertain hopes. The manly Polonaise in A major, one of the simplest (not easiest) compositions of Chopin, is the most popular of his Polonaises. The second Polonaise however although not so often heard is the more interesting one, the emotional contents being more varied, and engaging more our sympathy. Further, the pianoforte, however finely and effectively employed, cannot do justice to the martial music of the one whilst its capacities are well suited for the rendering of the less material effects of the other. I should like to quote from the second part with its chafing agitation, from the trio-like part in A flat major with its fitful play between light and shade, and from the recurring portion of the first part, at the end of the piece, with the added wailing voice, but as this would take up too much space, I shall confine myself to one example, illustrative of effects which in their subtlety we do not find in any other composer.

(No. 11.)



(*To be continued.*)

BIRMINGHAM MUSICAL FESTIVAL.

THE Birmingham Musical Festival which took place on 26th, 27th, 28th, and 29th August, was not so successful financially as have been some of the later triennial demonstrations in aid of the General Hospital. In 1876, when the entire receipts were £15,160, the return over expenditure was £6,071; in 1879 the receipts were £11,729, so that it may naturally be assumed that but a very small margin of profit was left. The committee, with Lord Norton as President, had nevertheless spared no effort to make the proceedings as attractive as could be desired consistently with perfect safety. The pro-

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gramme, if not striking for novelties, was well selected; the principal vocalists could hardly have been better chosen, either for efficiency or popularity; the orchestra, under Sir Michael Costa, was strong in number and talent; and the chorus, under Mr Stockley, was, as usual, a most distinguished feature in the scheme. Although then, the attendance on the morning of Tuesday 26th showed a sad falling off, and foreshadowed a gloomy result for the enterprise as a speculation, the performance of *Elijah*, the opening selection, gave all necessary promise for the artistic success of the gathering. Mme. Gerster, Mme. Patey, Mme. Trebelli, Mr E. Lloyd, and Mr Santley, were the principals; Mrs. Sutton, Mr. Woodhall, Mr Pountney, and Mr Campion supporting them in the double quartet, "For he shall give his angels." Mme. Gerster's laurels will lose none of their beauty from her appearance in this new light. Her English was most pleasing and accurate in intonation, and her singing was in harmony with the sacred subject—qualities so rarely imported into oratorio by operatic *artistes*. Her rendering of the air, "Hear ye, Israel," was very fine indeed. Mr Santley gave the noble solos of the prophet with all his old force. In the evening the main feature of the miscellaneous concert was a cantata on Schiller's "Lay of the Bell," by Herr Max Bruch, who himself conducted its performance. The poem is not the best that could be found to give opportunity for decided musical characterisation and vigorous expression, and the composer has perhaps not availed himself fully even of the limited contrasts at his disposal. One or two concerted numbers are effective, but there is a want of force about the rest, and what interest there was in the representation was rather for technical merits than life or melody. The interpretation devolved upon Mmes. Lemmens-Sherrington and Trebelli, Mr Rigby and Herr Henschel, the bass part of the master being the most prominent—a fact in itself affording one element towards the constitution of a heavy piece. The *Semiramide* and *Fra Diavolo* overtures were the instrumental items in the remaining portion of the programme, which was varied by songs and duets, Mr Lloyd, Miss Anne Williams, Mme. Gerster, and Mme. Patey, being the vocalists. *Moses in Egypt* was the oratorio on Wednesday morning, with Messrs. Lloyd, Cummings, Santley, Henschel, Mmes. Sherrington, Anna Williams, and Trebelli; and in the evening, Beethoven's Symphony No. 7, and a concert overture in F by Dr C. Swinnerton Heap, at one time Mendelssohn Scholar at the Royal Academy in London, introduced severally the two parts of a mixed concert by the same *artistes*, with Mmes. Gerster and Patey, Mr Rigby and Mr Maas. Dr Heap's composition was a novelty, and this was its principal merit, beyond a fair proportion of musicianly skill in the treatment there was no other element worthy of special comment.

The part song "The Silent Land," also by a local musician, Mr A. R. Gaul, was made remarkable by the splendid style in which the chorus, directed by Mr Stockley, sang it. Excellent as was the performance of the choir throughout the week, this little piece stands out brightly from among a wealth of gems as having received the highest polish and the best mounting.

The *Messiah* was the oratorio on Thursday morning, and was, of course, adequately interpreted by Messrs. Maas who was excellent, Santley and Henschel; Mesdames Sherrington, Williams, Trebelli, and Patey, Mr Harper once more contributing the trumpet obbligato in the last part. The concert following introduced the new cantata, by M. de Saint Saëns, in which, after the "Lyre and the Harp" of V. Hugo, the composer has depicted the struggle in a poet's mind between the antagonistic influences of Paganism and Christianity—the voices of good and evil being heard at times in appeal, temptation, warning, or menace. By a judicious prominence of the organ on the one hand, and a preponderance on the other of the lighter resources of the orchestra, a first grand contrast is secured, and the varying phases of the musical dialogue are developed from this starting point with poetic sympathy and immensely skill.

The Cantata is arranged in two parts, each having six numbers, the utterances or expression of the lyre and the harp alternately. These recond expressions are given through the medium of solo or chorus, as the fancy of the composer determined, and not according to any plan of regular contrast. A short prelude in the somewhat unusual key of E flat minor, is given to the organ without harmonies, the violins entering à la Venusberg scene in *Tannhäuser*, and thus introducing the chorus "Dors O fils d'Apollon" (Sleep, Apollo's fair son). In this chorus, the utterance of the Lyre, the chief point of note is the variety and novelty of the orchestral colouring combined with the organ tone, the voices playing altogether an almost unimportant part. The first speech of the harp is delivered by the contralto voice to the accompaniment of the organ, the theme which stood as introduction being again employed. To this succeeds a beautiful chorus (the Lyre), "Too jeune âge est cher à la gloire" (Youth like thine is cherished by glory). Once more the contralto voice is heard, and this time is joined by the solo bass in responsive couplets. A very fine chorus, "Chante!" (Sing on!), with a soli quartet, tell of the pleasures of indulgence. This, the longest number in the work, is by no means the least interesting, but here again it is because of the originality of the scoring. One of the most noteworthy among the melodies is that which concludes the first part, the tenor solo "Dieu, par qui tout fortait s'crepie" (God, the monarch of all creation), with its chorale-like effects helped by quaint organ like accompaniment.

The soprano solo, "L'aigle est l'oiseau de Dieu," which opens the second part is one of the most striking examples of modern scoring in the work, it is, moreover, interesting because of the melodious and thoroughly vocal character of the voice part. As it was sung by Mme Sherrington with all needful artistic expression it is not at all surprising that it made a most favourable impression. There is a remarkable obbligato part in this number which was appreciatively played by Mr. Svendsen. A chorus for female voices which follows "Aime! Eros règne à Guide," with solos for soprano and alto, has a *quasi* barbaric melody, the effect of which is heightened by the peculiarity of the orchestral colouring, and the duet for tenor and contralto, "L'amour divine," is perhaps the most beautiful portion of the whole work, distinguished by a novel and original orchestral figure, which pervades the whole like a tinge of twilight through the changing autumnal leaves. The baritone solo "Jours! c'est au fleuve des ombres," was magnificently sung by Mr. Santley, who supplied some fresh English words for the song more in character with the spirit of the original, and certainly more vocal and sensible than those printed in the book. It is not, however, a thoroughly good song, and the straining after effect somewhat impairs the unity of the tissue. Once more the solo voices unite in a quartet, "Soutiens ton frère" which is fugal in its imitations and church-like in its harmonies and accompaniments. The final chorus, "Le poète écoutait," maintains the sacred character suggested in the preceding number, probably to illustrate the text which implies the offering of a sacred hymn

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with this exalted strain. This, by the way, is founded upon the theme of the introduction, only treated in the major instead of the minor, and in notes of augmented value. The cantata is very interesting, more, perhaps as an example of clever orchestral scoring than for the attraction of the voice parts. There is, notwithstanding, much that will find its way into the hearts of musicians, who will appreciate its construction and the evident effort of the author to give a poetical character to his work. Associated with a translation better calculated to satisfy the mind, the work would become popular with choral societies for it would be necessary to have words of reasonable import adapted for singing in order to awaken the attention to the music, which at first would scarcely show to a sufficiently engaging manner to be accepted for itself without a more intimate knowledge. Of the two new cantatas done at the festival, *The Lyre and the Harp* has the greater chance of popularity but it is not likely to be a sudden one, as the merits of the composition are too occult to be patent to the many. There are some noble passages in the true spirit of sacred feeling and much melody and beauty speaking for the writer's creed; and if M. de Saint Saens has offended the hypercritics by looking at the sensuous rather than the abstract side of the religion of Greece and Rome, he has in doing so adopted the best course, not only for effect, but for colour. The sensuous text of his Pagan music lends greater dignity by comparison to the spiritual pleadings of his Christian arguments and besides, after all, is more in harmony with the verses than would have been an attempt to rehabilitate the gods of the past in a setting founded upon the lectures of Max Müller. The three or four solo and several concerted pieces were charmingly sung by Mr. Cummings, Mr. Santley, Mme. Sherrington, and Mme. Patey; and the choir and orchestra, of which more than usual was required, were heard to all necessary advantage. The overtures of the evening were Nicolai's *Merry Wives of Windsor* and *William Tell*. The miscellaneous items were of familiar character, and were sung by Messrs. Maas, Cummings, Rigby, King, Santley, and Henschel; Mmes. Gerster, Sherrington, A. Williams, and Patey. Cherubini's Requiem and Mendelssohn's "Hymn of Praise," were the main features on Friday morning, the latter being the more pleasingly rendered, with Mr. Lloyd and Mme. Sherrington as principal vocalists. Between the two works Mme. Gerster gave Schubert's "Salve Regina," and Mr. Santley and Chorus, Costa's effective "Date Sonitum." *Israel in Egypt* closed the proceedings, Messrs. Rigby, Henschel, and Bridson; Mmes. Sherrington, Miss Williams, and Mme. Patey having good support from the choir, whose leader, as well as Sir M. Costa, were accorded a hearty round of applause on the breaking up of the festival. Looking at its results as a whole, and admitting that it is better to depend upon tried friends than to risk too much upon new adventures, one may still repeat the old complaint that the demonstration has had little individuality. With two or three exceptions there was nothing to distinguish it from a series of concerts at Exeter Hall or at Kensington; one native work alone, and that of no pretension, has been presented; nor has any new artist appeared. Mme. Gerster and Mr. Maas were already favourably known, and their coadjutors had been already identified with the work they undertook. To speak therefore at length either of the items of the programme or of the performers of them would be idle repetition. Let us hope that the next three years will bring to light a few works; some of them home productions, which even a cautious management may adopt without fear. Our festival *répertoire* sadly wants freshening.

THE HEREFORD FESTIVAL.

"THE Festival of the Three Choirs," as many of the papers persistently call the meeting at Hereford, commenced on September 9th, and ended on the 12th. The history of the festival from its rise after the annual encourse of the members of the Choirs of Hereford, Worcester, and Gloucester, has often been told. The sermon by Dr. Busse in 1763, appealing for the support of clerical charities, has been referred to as the starting point of a new career in the history of these meetings. What that history has been is scarcely matter for present inquiry, it is enough to say that the institution on whose behalf the meetings are undertaken still flourishes, having been supported by various expedients in connection with things as musical as are ordinarily given at such festivals. The old plan, or rather the plan which is accepted as having the authority of custom as the standard of proceedings has not been lost sight of at Hereford. Worcester has attempted to make the festival a special religious function, but without any artistic success, and now the members of the Gloucester Choir have declined to take part in the performances, as they consider that the remuneration offered for their services and the outside estimate of the services themselves are insufficient. These things considered, it is right to speak of the meeting just concluded as the Hereford Festival, rather than that of the Three Choirs. Altered views have brought about certain changes which none can think undesirable. The customary ball during the week has long been a thing of the past, in connection with the festival. The festival performances, taking place as they do in a consecrated building, are made in some sort conformable by the addition of introductory and valedictory prayers. By this means the final cause of scandal is removed and art is none the worse. The financial success was assured, or rather the affair was held free from loss by the guarantees of some 150 stewards, consisting of the clergy, nobility and gentry of the town and county. These gentlemen in addition to such work as is supposed to occupy stewards during the week, take upon themselves to make good any loss that may occur in a deficiency between the receipts and the expenditure. It is gratifying to be able to say that no demand will be made upon their purses this year. The principal vocalists were Mme. Albani (this being her first public appearance during the year) Miss Emma Thursby, Miss Anna Williams, Miss Du Fonblanque, Mme. Enriques, Mme. Patey, Mr. W. H. Cummings, Mr. Barton McGuckin, Mr. Thurley Beale, and Mr. Santley. The orchestra, formed of sixty-eight players, was led by Mr. H. Weist Hill, Mr. H. C. Cooper being solo violinist. A special organ was built for the performances, at which Mr. Done, organist of Worcester, presided, Mr. C. Herford Lloyd, organist of Gloucester, acting as accompanist at the pianoforte at the evening performances. The chorus was made up of local people and a few voices from Bradford, Durham, London, Windsor, and other places, and the duty of conductor of the whole rested upon Mr. Langdon Colborne, the organist of the cathedral at Hereford. The works selected for performance were the time-honoured *Messiah* the *Elijah*, without which no modern festival programme seems complete, Purcell's "Te Deum" in D, two parts of Bach's *Christmas Oratorio*, Spohr's 84th Psalm, "How lovely are thy dwellings fair," Mozart's "Pignus futuræ gloriæ" from the Litany in A flat, Mendelssohn's 95th Psalm and "Hear my prayer;" Sullivan's *Light of the World*, and Haydn's "Imperial Mass." Mendelssohn's "Scotch Symphony," and *Hebrides* overture. Beethoven's 'Eroica," and

the first movement of the violin concerto, Weber's *Der Freischütz* overture, and many lesser vocal works more or less pleasing if not interesting.

One of the particular features of this meeting at Hereford is the series of services in the cathedral at which the members of the several choirs assist. At these services many of the best specimens of the works of cathedral writers are introduced. This year the course of classic elegance and solidity was somewhat marred by the introduction of a "Te Deum" and "Benedictne" by Sir Herbert Oakeley; for the work was chiefly remarkable for its lack of inspiration and connection of ideas. Continuity it possesses to a certain degree, as it continues to oppress the ear some ten or twelve minutes longer than is absolutely necessary.

The sermon at the festival was preached by Canon Smith, his text being the first five verses of the 122th Psalm.

The performance of *Elijah*, which opened the festival, was very fine; the chorus-singing was especially commendable; in fact, all the work given in the chorus was most truly enjoyable, and as the solos were carefully and effectively sung, nothing was needed to confirm the artistic success of the work of the week in a general way.

The only ragged performance was that of *The Light of the World*, which was conducted by the composer, Mr. Arthur Sullivan, in a spiritless and lackadaisical fashion. The oratorio has many beauties which, taken from out of the mass of needless vapidity, would make a respectable work. As it stands, it does not engage the sympathies of the hearers. It is said that the faulty performance was due to insufficient rehearsals. That implies a certain amount of disrespect to the public, to say nothing of indifference on the part of those who should have been concerned to produce the work carefully. At the miscellaneous concert in the evening Mr. Sullivan met with a very hearty reception, but his style of conducting did not gain in power or liveliness in consequence; so that the works down were given in a style as unlike other performances or readings of them as it is possible to desire, still those who enjoy variety had the opportunity for indulgence.

The *Messiah*, as usual, completed the oratorio performances. There was, however, a concert of church music in the Shire Hall in the evening which attracted a special law. The donations during the week amounted to £868, and although it was £282 less than that collected in 1876, the exceptional circumstances of that time may be fairly set against the present, and the result may perhaps be counted as favourable.

Foreign Correspondence

MUSIC IN PARIS

[FROM A CORRESPONDENT.]

September 15, 1879.

The Trocadéro concerts are still the order of the day, so far as earnest music is concerned. Although the concerts in the Palais de l'Industrie, and the numberless openair concerts, are by no means to be ignored, especially the "Concerts Besselièvre," in which really good music has been played, still they are for the most part merely for amusement and have an other aim. Those people who need more than this will sacrifice the open air and enticing gardens, as is proved by the well-filled Salle des Fêtes, even during the loveliest weather. The first concert which we have now to record was given on the 4th of August by M. Adolphe Deslandres, organist of "Saint Marie." He was assisted by the violinist Mlle. Tayau, the vocalists, Mme. Boidin Puisis, M. Maurary &c. &c. The organ compositions given were mostly by M. Deslandres himself. His last solo—in the case last but not least—was the fugue in G minor by J. S. Bach. On August 24th and 31st and September 7th a composition of Athalie (Racine's tragedy), by Félix Clément, was given, with the co-operation of Mmes. Léon Kerst, Boidin Puisis, and Marie Fressat. Mlle. Roussell and M. Silvain declaimed. The orchestra and chorus, consisting of seventy performers, were under the direction of M. Mason. This work is sufficiently interesting and contains one or two charming numbers. It was well given, and the performance was much enhanced by the beautiful declamation. Unfortunately the salle contains a fatal echo. One listened to the voice of the echo rather than to that of the declaimers. The effect was weird. This echo is not perceptible in all parts of the salle, and we have never noticed that it interfered with the effect of music. It is only for *speaking* that it was interesting.

On August 28th a concert was given, under the patronage "du Lendemain au bénéfice des Incendiés Alsaciens de Châtenay," with the co-operation of Mlle. Carlotta Patti (whose marriage with M. de Munck the violoncellist, took place some days afterwards at the Church de la Trinité), Mlle. Richard (of the Opera), M. Talazac (Opéra Comique), &c. &c., and the band of "La Garde Républicaine." The concert was in every way a success.

On September 14th a concert was given by M. Albert Visentini with the assistance of Mlle. Sarah Bernhardt and M. Coquelin Aîné (of the Comédie Française), who recited and of many well known musicians, amongst whom we may mention, since space does not permit us to mention all, Mlle. Tayau, Mme. Engally (de l'Opera Comique), M. Gailhard, and M. T. Ritter. Of this last he played with his well-known skill but for all real lovers of music who respect the rights and honours of composers, he could only be designated as a dexterous plagiarist on this occasion. Various compositions by Massenet, Joncières, O'Kelly, Gounod, Handel, D'Hanserman, Salvayre, and Delibes, were well performed.

The following extract from "Le Voltaire" of the 7th of September, written by M. Saint-Saëns, concerning the Birmingham Festival, will certainly be acceptable to English readers:—

"I wish that those persons who deny all musical sentiment in the English people could hear the Birmingham chorists. The marvellous chorus unites accuracy, rhythm and precise time, fineness of nuance, charm of sonority—everything. If the people who sing thus are not musicians, they acquit themselves exactly as if they were the best musicians in the world. It will be remarked that if at the last moment other nuances or other movements than those of which they have contracted the habit are demanded of them, they accept immediately and perfectly all that is desired. Difficult intonations, dangerous *pianissimi* on high notes, are nothing for them. That such singers are not constantly organised it is impossible for me to admit; and if one admits it then a still greater merit ought to be granted them than to those who, being better organised, do not arrive always at the same results. Let us frankly learn to recognise the good qualities of others. The contrary will injure no one but ourselves. It is certain that one can sing as well in Paris as in England. The chorus directed by M. Lamoureux attains a perfection which cannot be surpassed; but such performances are only accidental with us, instead of being the result of permanent institutions, because one does not find at Francon large enough number of amateurs who love music sufficiently to give themselves up completely to regular rehearsals during any length of time."

We cannot close this notice without rendering our tribute to the memory of Baron Taylor, whose loss by death will be keenly felt in Paris. His father was an Englishman, and his mother Flemish, but he himself was French—except—if it may be permitted to us to express such an opinion—in his talent for organisation and rendering help to those in distress. Without being rich he nevertheless instituted the "Association des Artistes Musiciens," equally run by painters, inventors, for the industrial arts, for teachers, and for dramatists. As a soldier he fought well for France in 1813 and distinguished himself later on in the Spanish war. He wrote in conjunction with M. Nodier a drama entitled *Bertram*, which was played 200 times.

It is to him in his capacity of "Commissaire Royal près le Théâtre Français," that Victor Hugo owes the first representation of *Hernani*, Alexander Dumas that of *Henri III*. His funeral service was celebrated Sept. 14th, in the Church of St. Eustache, and was one of the most splendid musical services ever held. The hearse was covered with superb wreaths of the loveliest flowers, and violet and yellow immortelles. All the theatres and all the associations which Baron Taylor has formed thus rendered their last homage to his memory. The President of the Republic and the Ministry were represented. The funeral orations at the grave (Père la Chaise) were pronounced by M. Hébert, M. Jules Simon, M. Dumas, and M. Maquet. In the name of the Freemasons, a member of the Scotch rite spoke, and threw into the grave a branch of acacia, as a symbol of eternal meaning.

The musical world is also impoverished by the death of M. Gustav Roger, a well-known singer and comedian, who died Sept. 12. A musical service in his honour was held Sept. 16, in the Church of Notre Dame de la Lorette.

MUSIC IN NORTH GERMANY.

LEIPZIG *September* 1879.

THE first important event of the season was the representation of Goldmark's opera *Die Königin von Saba* at the Leipzig town theatre. This work has already attained a great reputation. At Vienna, Hamburg, and Prague it was performed with success, while at Turin it actually created a sensation. Some of Goldmark's former works, such as *Sakuntala*, the suite *Ländliche Hochzeit* (country wedding), caused us to take a warm interest in this gifted composer: we went therefore to the performance of his opera with great expectation. We now at once confess that the work disappointed us greatly. The libretto of the opera is not good, and is in some parts even repulsive. It is not stated who adapted Mosenthal's text, but whoever that may be thinks that an opera text may consist of absurdities strung together as long as they are relieved by spectacular scenes and fantastical ballets.

Goldmark's music to this text is somewhat forced and not spontaneous. One cannot say it is without melody, but the melodic parts are laboured, and show that the aim of the author was to be as peculiarly original as he could, without much thought for beauty or symmetry. The attempt of giving to the whole an ancient Jewish oriental colouring is shown everywhere with much intentation. It is undeniable that in the instrumentation there is much that is interesting to the musician; but to this even Goldmark goes much too far. In Scene 3 of Act I., for instance, the entire chorus for female voices (F major, ⅔ time) "Der Freund ist dein," is accompanied by triangle and tambourine. This may be very oriental, but it spoils the rhythm of an already trivial melody, while the instruments themselves make a ridiculous noise. That Goldmark in setting this text has emancipated himself from the fetters of the prescribed forms of art, and instead of broadly-worked-out ideas has only put small bits, mosaic-like, together, must not be found much fault with nowadays. The composers of the next operatic school hold that the prescribed forms in which Beethoven, Mozart, Weber, Boieldieu, Méhul, Cherubini, Auber, Adam, and Lortzing adhered are now antiquated. But even Richard Wagner who is the leader of this particular line of thinking does not deprive in his operas *Hollländer*, *Tannhäuser*, *Lohengrin* and *Meistersinger* to adopt the old forms whenever he has anything fine or valuable to say. In the *Königin von Saba*, however, the pieces which are worked out in the old form are unfortunately the weakest and the most valueless, as are also the preludes to the first and second acts, the marches and ballet-music, as far as invention goes, very poor. Act IV. has, however, a number of interesting details and scenic pomp, which will no doubt attract a public anxious of sight-seeing otherwise than with music. For these reasons we suppose that the opera will also here have a run. Amongst the interesting parts we place in first line the short songs of the Salamith in Scene 3 of Act I., the slow movement of Scene 6 of Act I. as far as Assad's solo goes, the tranquil ensemble movement of the first finale, "Dieser Augen, diese Züge" certainly the most pleasing part of the opera, and then Scene 3 of Act II. and Scene 2 of Act IV. which were however omitted in the first performance. Generally speaking, the first two acts of the opera are the most successful.

Reviews.

Mozart's Werke. Serie XVI.: Concerte für das Pianoforte und Orchester. Nos. 5, 6, 7, 8, 22—28 (175, 238, 242, 246, 482, 488, 491, 503, 537, 595, 382, K). Serie VIII.: Symphonien. Nos. 1—9 (16, 17, 18, 19, 22, 43, 45, 48, 73 K). Leipzig: Breitkopf & Härtel.

UNLESS we fix our eyes on only one class of Mozart's compositions and then calculate the proportion it bears to the total of his achievements we shall never fully realise the gigantic volume of his life's work. What a mass of matter the four volumes of the new completely issued Series XVI. contain! Twenty-eight concertos, with orchestral accompaniments, the scores of which fill no less than 1,307 pages of large-sized paper! And yet what an insignificantly small fraction this section turns out to be when compared with the rest—the operas, symphonies, chamber music, masses, &c.! The contemplation of these volumes gives rise to melancholy reflections. Here are twenty-eight works of one of the greatest musical geniuses, if not the greatest which with one or two exceptions, have fallen a prey to oblivion. Is, then, fashion the all-powerful mistress in matters musical? Do these concertos really deserve their fate? For of this anon.

The first four concertos of the head of this notice belong to Mozart's earliest works, being respectively composed in 1773, January 1776, February 1776, and April 1776. The third of these, the concerto for three pianofortes in F major, attracts our attention chiefly. The combination of three pianofortes has not often been attempted. Let us be thankful that this is so, for there are good reasons why it should not be done. We heard the concerto on the 15th December 1877 at one of the concerts of chamber music in the Gewandhaus, Leipsig, on which occasion was also played Bach's concerto in D minor for three pianofortes. It was announced as a novelty, and indeed could not be known but by very few musicians, it being at that time still in MS. Mozart's treatment of the three pianofortes contrasts curiously with the contrapuntal style of Bach—the three solo instruments gambol about like gamesome kittens. Instead of a rich, complex interweaving of parts, we have here all emulous and nonchalant in playful emulation, mutual support and reinforcement, and subordination of one or two unto the third. The *cadenzas* are not the least interesting feature of the concerto. The arrangement for two pianofortes by the composer himself is likewise printed in the score and proves that the individual importance of the three partners is not very great, seeing that one of them could be annihilated without much loss to the concern. The ideal contents of the work are of the lightest weight, and the orchestral parts (strings, two oboes, and two horns) less active than is usual with Mozart. However we must not forget to add that a pleasant smile unexpireds and a charming grace is diffused through the whole of this composition.

The concertos in the fourth volume (Nos. 22—28) take us at once about ten years onward, to 1785 1786, 1788, and 1791. They belong to the seventeen concertos which Mozart composed at Vienna, and in them things assume quite another aspect. Everything betokens technical mastery and mental maturity.

And now we wish to make an appeal for a revival of the best of Mozart's concertos, being induced to do so by the conviction of the high value and beauty of their truly symphonic contents. To be sure, the pianoforte part is no longer brilliant—at times it is, according to our notions, even decidedly old fashioned—but the solo part is not the *alpha* and *omega* in these concertos, the orchestral parts are just as worthy of our notice, may have, now that time has worn off some of the glamour that seem dazzling solo part, become even more worthy than it. Although our virtuosi rarely debase themselves, like their predecessors of a generation or two ago, by the production of empty trashereis,

they, nevertheless, are not disinterested enough to sacrifice the vanity of displaying their technical powers in the service of art. That is to say, they will go the length of playing ungrateful compositions of antediluvian and millennarian composers, if only they possess the indispensable qualification of being difficult. Still we hope (though almost against hope) that a few brave men among our pianists will volunteer as resurrectionists, and devote their talent occasionally to the honour of our dear Mozart, and to the joy and edification of all true lovers of music.

The other volume of Mozart's works lying before us contains the important *sinfonies* among his symphony writing. Some of them and among these the first, have a special interest for us, as they came into existence in this country. Picture to yourself this scene. Papa Mozart—who had come to London with his son Wolfgang and his daughter Nannerl (Maria Anna)—lying ill with inflammation of the throat at Chelsea, the children, in order not to disturb their father, were not allowed to play on any instrument. Wolfgang, who was then eight years of age, bethought himself of writing a symphony, and forthwith put head and hand to work, saying to his sister who was sitting beside him: "Remind me that I want to give the French horns something great to do." (*Erinnere mich, dass ich dem Wald horn einen Konzert in ihnen gebe*). The horn was at that time a favourite instrument in England and Mozart, even at that early period of his life, showed himself regardful of the tastes and requirements of the public, a lesson assiduously inculcated by his father, and a good lesson, if wisely and discreetly practised. The first three symphonies were composed in 1764, the next two in 1765, the sixth in 1767, the seventh and eighth in 1768, the ninth in 1769. The first, third, fourth and fifth have three movements—a quick, a slow and again a quick one. The other five symphonies have, besides these three movements, a minuet. Mozart wrote the first, second, fourth, and fifth symphonies for strings, oboes, and horns; the third for strings, clarinets, bassoons, and horns; the seventh, eighth and ninth for strings, oboes, horns, trumpets and drums. The editor has added the lacking parts in small notes where the composer did not complete the instrumentation. Though the boy's thoughts and concerti are often naïve and trifling, their expression can hardly ever be called awkward. What strikes one in these, as indeed in all first attempts of Mozart, is the wonderful aptitude he shows, and the astoundingly quick progress he makes.

Zwei Menuetten für das Pianoforte. Componirt von XAVER SCHAEWENKA. Op. 49. London: Augener & Co.

The young pianist Miss Helen Hopekirk, to whom these two delightful compositions are inscribed, was the first to present to a London audience the one of the two in E minor which is here given to the public in a printed form. Her successful interpretation excited an interest in the work which will doubtless increase now that it is to be obtained in the form just issued.

The two minuets, in the keys of E minor and E flat major respectively, though based upon an old world form, are remarkably new in idea and treatment, as might be expected from Herr Scharwenka by those who have learned to know his works. There is nothing strained or far-fetched or humbly slavish observation of an accepted pattern, but all is free flowing and spontaneous. The evidence of careful thought and masterly care is apparent in every bar to those who look below the surface, while those who regard the work as pleasing music and music to please, cannot fail to remark with gratification the spontaneous character of the work which, once started, proceeds in a fresh and joyous mood without apparent effort or labour. The satisfaction which this brings to the mind is one of the best tributes to the success of the two compositions.

The Children's Album. By CARL REINECKE. London: Augener & Co.

It is not difficult to write music which shall be within the capacities of children as far as mere execution is concerned. All that is necessary is to keep in mind the small amount of skill possessed by them and to adapt all that may be written to the grasp of their tiny hands and the general limits of their vocal powers. Some of the most famous writers of modern times have not thought it beneath their dignity to add something to the available stores of music for the young; there is consequently no lack of elementary music, either original or arranged, some useful, some interesting, all intended to be instructive. The drawback in most of this sort of work is that which children, with the intuitiveness which stands to them in place of experience, generally find out at the outset, namely its manufactured character. Most of this sort of work is written for children as they are imagined to be, and not for what they are. There is no sympathy between the writers and the written for. Consequently children never lose sight of a remembrance of the task-like character of the work, and study it simply because they are compelled so to do. The finality of writing in such a manner as to enlist the hearts of the young in a much rarer one than would seem to be at the first thought. Men often forget that they were once children, and can seldom recall to the fullest extent all the sentiments and sensations with which they themselves approached their own tasks as children. The hardness of after experience has in a great measure blunted the memory and knowledge in this direction, and although they may have the most ardent desire to supply that which they know to have been a want in their own youth, they can seldom recall all the needs, or stoop low enough to do all that they know to be still lacking. They write for children in a *childish* and not in a *child-like* fashion. Now and then we keenly appreciate the little touches in discovering this, and none are so shrewd at this in selecting at once that which awakens a true chord of sympathetic union in their own hearts, and in the work intended for their use and pleasure. There are few writers so happy in their knowledge of the needs of children than Herr Carl Reinecke, few more successful in their labours in this direction. The many works he has produced for the young testify to a thorough sympathy with their predilections. This is especially to be noted in the "Fifty Children's Songs" now so well known. His latest work is the arrangement of many of these melodies for the pianoforte. In the original setting, with words, the accompaniments were then simple enough for children to master; in the present arrangement the technical difficulties are reduced to a minimum. The little pieces are moreover numbered in a progressive order so that the easiest stands first. So little are technical troubles introduced, and so gradual is the progression, that the last piece is almost as easy as the first. It is at all events as interesting, as well in the melody as for the accompaniment for our composer, while writing for children, and presenting them with all that is likely to engage their little hearts, most ingeniously and pleasantly shows them the easiest path over the rough ways of learning. The children of larger growth are also likely to be pleased with the works, for it is impossible to hear them and not to feel assured that the author is a musician of the highest accomplishments, who, in placing his talents to so good a purpose, shows that his heart is as noble as his mind is simple.

Komm ein Vogel geflogen. Für das Pianoforte humoristisch bearbeitet im Style von Mozart, Henri Herz, Weber, Thalberg, Chopin, und Liszt. Von JOHANN BALLHORN. Hamburg: C. A. Leopoldt.

There are few really genuine humorous things in music in which the fun is to be derived is altogether independent of the association with words. The quaint passages for oboe and bassoon in the third movement of the "Pastoral Symphony" of Beethoven, the Clown's funeral march in the "Midsummer Night's Dream" music of Mendelssohn, are among the most familiar instances. The union of words with sounds often helps the composer in an effect which might be, to say the least, doubtful without such a connection; and the imagination is frequently borne to a satisfactory conclusion such as is desired by the composer by such an aid. The difficulty of making droll effects is of necessity increased when the partnership of words and music does not exist. In the present piece a simple melody, arranged in the simplest possible form, is made the medium of a series of amusing variations, in which the humour is more welcome because it is harmless. It is also one the formability because of the great amount of constructive and imitative power with which the author has carried out his self-imposed task.

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The air is treated after the manner of the several composers with so much keenness of observation, that it needs scarcely any effort of mind to believe that the productions are the genuine work of the named authors. The amusing part of the performance rests in the reproduction of certain little idiosyncrasies which belong to the writers, and which distinguish them even among the peculiarities which may be considered as the tricks of thought and special modes of expression common to all writers of the periods in which they lived. Therefore an audition to the whole of the minutiæ, the composition taken as a whole, possesses a distinct educational advantage inasmuch as it places before the student, as in a map, the growth of character in pianoforte writing, all the more easy to distinguish because the melody treated is the same throughout. The same sort of thing has been done in painting and in literature with more or less success. Instances are not wanting also, in music, but however clever all things else in the same category may be, there mutations by Johann Ballhorn are worthy to stand in the first rank as humorous burlesques of the various grades of style in the treatment of a simple theme.

Popular Melodies of England, Ireland, and Scotland. Arranged for Flute and Pianoforte, and Violin and Pianoforte, by A. TERSCHAK. London: Augener & Co.

The English melodies selected for this most useful little work are of a truly representative character. There are none not well known and well loved, and all appeal as strongly to English people because of the association of words and melody as for words and melodies separately to all English speaking people. If any answer were needed to the absurd statement that the English have no melodies, and there are no airs in songs, the present collection might be offered with pleasure as an answer the more conclusive as the tunes therein contained are not only still sung every day although many have been written for years, but with some degree of pride might the collection be offered, as having been selected by a foreign musician from among a vast store, less, perhaps for the knowledge of any national association, as for the universal beauty of their melodies, appealing to all hearts endowed with the common gift of intrinsic grace and power in melody.

There are eighteen separate tunes, including "Home, Sweet Home," "The Bay of Biscay," "Hereto to the Maiden," "The British Grenadiers," "Gaily the Troubadour," "The Bailiff's Daughter," "Come you Fanning," "The Law of Richmond Hill," "The Jolly Miller," "Begone Dull Care," and others. In the songs of Ireland the list is no less tempting, as a quotation of the contents will show. "The Harp that Once," "Cruiskeen Lawn," "The Last Rose of Summer," "The Girl I Left Behind," "Garry Owen," "The Last Glimpse of Erin," "St. Patrick's Day," "Love's Young Dream," "Rich and Rare," "Lesbia hath a Beaming Eye," "The Minstrel Boy," "Shule Agra," "The Time I've Lost in Wooing," "If Thou'll be Mine," "Wreathe the Bowl," "The Rakes of Mallow," "When Cold in the Earth," and "The Young May Moon," not one of which but has many admirers in and out of the country from which they are supposed to have originated.

The Scotch airs are more in number, a qualification which will commend the collection to the nation noted for its thrifty characteristics. They are also, if possible of such a kind as may be considered as even more representative than either the English or Irish collections if such a thing can be. The airs are "The Blue Bell of Scotland," "Annie Laurie," "Charlie is my Darling," "Ye Banks and Braes," "Auld Lang Syne," "The Campbells are Coming," "My Love She's but a Lassie Yet," "The Wearied Heart," "Weel may the Keel Row," "Bonnie Laddie," "John Grumlie," "My only Jo and Dearie," "The Maid of Islay," "Yellow haired Laddie," "Corn Rigge," "Highland Mary," "Farewell to Lochaber," "Robin Adair," "Auld Rob Morris," "Auld Robin Gray." It is quite possible that many may contend for the transference of one or more of these tunes into other collections than those in which they are found. Thus "Robin Adair," claimed here as of Scottish origin, is by some held to be Irish, under the title of "Aileen Aroon," "The Girl I Left Behind Me," Mr Chappell considers to be English, and not Irish and "Rock me to Sleep, Mother" comes to us from America. They are sufficiently beautiful as melodies to be claimed by any nation, and the universality of their charms are recognised by those who do not wish to make them the theme of a controversy. All that need be spoken of now is the character of the arrangement by Herr Terschak and of this the highest praise must be given for the taste and judgment displayed as well in the flute and violin parts as in the symphonies and accompaniments to the several songs. These are all new and very effective, simple, and by no means troublesome to perform. Each melody is arranged to be played in a plain unadorned style at first, and then it is varied in a simple and engaging form, and as the flute part is equally available for performance by a violin or other treble instrument, the possible popularity of the three excellent collections of some of the most favourite melodies belonging to our three sister kingdoms is likely to be secured in a wide and lasting manner.

St John the Baptist. A Sacred Oratorio. By WILLIAM TAYLOR, Mus. Bac., Oxon. London: Novello & Co.

In the treatment of this subject Mr Taylor has taken the Scriptural story as the basis, without any attempt to force the theme into a dramatic shape other than that which it naturally assumes. The tone of the discourse, if it may be so termed in reflective, and the moral conveyed is one of sober comfort to be derived by the performance of a set duty even though martyrdom be the reward. Although the theme is by no means joyously treated, or even relieved by touches of lightness, the impression conveyed by some of the music is not a dull one, but rather one of religious exaltation for it is impossible not to be influenced for good by the style and treatment herein set forth.

It is perhaps for the earnest and serious manner of approaching his subject that the composer will find most admirers. That there is a special unity in the whole work may be inferred from the fact that the compiler of the words and the composer of the music are one and the same person. The librettist knew what the composer desired and the composer could express in music the exact thoughts which prompted the selection of the words.

In the form in which the work appears—namely that of a vocal score with a pianoforte accompaniment—it is difficult to gather more than a general idea as to how the author has used the orchestra in the purely instrumental and accompanying parts. All that is left, therefore, is to judge the work by its construction as music. In this respect there is much to admire. The overture is simple and unpretentious in structure, yet effective as an introduction. Besides this there are thirty-six numbers, of which sixteen are assigned to the chorus. Some of these are remarkable for the effects obtained rather than for the new ideas displayed. The double choruses are very lucidly constructed and exhibit much ingenuity, notably that set to the words "Behold, saith the Lord," which is fugal in character and very spirited. That there should be echoes in the formation of which may be due to well known models was, of course, to be expected. This is shown in the trio "Mercy and Truth" and in the form of the following solo. Nevertheless, the strong and valuable vein of genuine melody which runs through the whole work betokens considerable musical feeling and taste, and, if it cannot be said that it is thoroughly original, it may with perfect truth be admitted that there is much that was worthy of the shrine of paper and print, as well as much that exhibits the talents of the author in a favourable and acceptable fashion.

Watchfulness: The Parable of the Ten Virgins. A Cantata for Treble and Contralto Voices. By HENRY HILES, Mus. Doc. Oxon. Manchester: Forsyth Brothers.

There is a 'plentiful lack' of good short cantatas for female voices, and Dr Hiles is more heartily to be commended for having provided one which is in all respects interesting effective, and musicianly. The subject, 'The Parable of the Ten

Virgins," is happily chosen and well arranged. The compiler of the book preferring the words of Holy Scripture rather than trusting to uninspired utterances. A certain position is thereby secured for the work independent of what may be made by the character of the music. The latter is, however, most reverent and appropriate, the parts (for three-part writing, in a rule) are well laid out for the voices, yet by no means hard to perform. It is, moreover, of such a nature as will doubtless not be without charms to the vocalists. The accompaniment, independent in style and orchestral in character, forms a special feature in the work, which as a whole is one that will not fail in finding admirers wherever and whenever it is known.

St. Cecilia. Quarterly Journal of Catholic Church Music, by the best Ancient and Modern Composers. Edited by Mme. de Pawer. London: Burns & Oates.

THE two numbers of this work (7 and 8) may doubtless be taken as fair and average specimens of the class of composition desired to be made popular by its means. The first is a short mass by F. Schaller, Op. 15, gracefully written, and very vocal in character. Apart from its liturgical use—and in this respect it is pleasing to note a truly devotional style as the guiding principle upon which the several movements are fashioned—as mere music it is exceedingly good. Both these recommendations will also be found in the mass (No. 8) by M. Léopold de Prins, with the addition of an earnestness of musical feeling which is only equalled by the good taste which appears in every portion.

Favourite Songs with Pianoforte Accompaniment. By W. A. MOZART. London: Augener & Co.

THE lovers of true, beautiful, and expressive melody will rejoice to find this edition of some of the favourite songs of Mozart issued in a form at once most portable, cheap, and presentable. There are nine of the most charming melodies Mozart ever penned, namely—1. Das Veilchen; 2. Trennung und Wiedervereinigung; 3. Abendempfindung; 4. An Chloe; 5. Wohl taucht ihr Vögelein; 6. Meine Wünsche; 7. Sehnsucht nach dem Frühling; 8. Ennam gung ich; and, 9. Schon klopft mein liebender Busen. All these are given with a good English version in addition to the German words, with the original pianoforte accompaniments, and the whole of the songs are transposed in order to make them more easily available for the general range of ordinary voices. This in itself is a distinct boon, as by this means they are placed within the grasp of those whose admiration has been heretofore an enforced silent one.

The Philosophy of Music. By WILLIAM POLE, F.R.S., Mus. Doc., Oxon. London: Trübner & Co.

ONE of the best tests of the practical utility of a book of scientific import, is rather of the style of the author of such a book intended for popular use, is its possible value in the enlightened upon the subject of which it treats. As a rule, works professedly explaining technical matters to those who have not made nor do not intend to make a particular study of the subject—have little interest or even value for the expert in the same branch. "Science made easy" books are for the most part to be handled by the thorough student in fending to sacrifice accuracy of statement to popularity of form. At the outset it may be stated that Dr. Pole has not done this, but, on the contrary, is most earnestly to be commended for having given a model for present and future guidance. The information he gives is accurate, and the manner of imparting it altogether agreeable. The work is divided into three sections or parts, and treats of the Material of Music, the Elementary Arrangements of the Material, and the Structure of Music. In the first section the phenomena of sound in general, the special characteristics of musical sounds, and the theoretical nature of the capacities of musical instruments, are treated and described in a clear, reasonable, and genial way. In the second section, the general arrangement of musical sounds by steps or degrees, musical intervals, the history of the musical scale, the theoretical nature of the diatonic scale in its ancient form, the ancient modes, modern tonality, the modern diatonic scale as influenced by harmony, the chromatic scale, the scales of the minor mode, and time, rhythm, and form are the subjects of the chapters; and in the section devoted to the discussion of the structure of music, melody, harmony in its history, theoretical rules and systems, elementary combinations, compound combinations, chords, harmonic progressions, and counterpoint are carefully if not conclusively treated. The information herein given is thoroughly trustworthy in far as the science of acoustics is concerned, and it is the more valuable for being conveyed in a pleasing and agreeable form. Musicians have not yet consented to agree as to the derivation of harmonic principles from the natural harmonics of open strings or pipes, and the theories evolved have to be made sufficiently elastic to fit them to their presumed derivation. Dr. Pole's book is not controversial, as it simply states in plain and lucid language all that is known or is likely to be interesting upon the subject. As a popular view of the philosophy of music it is worthy of every confidence, for it states the views of the most learned constitutions upon the matter, and in a pleasant way helps the student to acquire facts, without troubling him to labour through a dry and heavy style in order to obtain the full enjoyment of the fruits and truths of science.

Proceedings of the Musical Association, 1878–79. London: Stanley Lucas, Weber, & Co.

THE last published report of the proceedings of the society is an interesting and to a certain extent instructive one. Eight papers on various subjects were read—1. On Recent Inventions for Reproducing the Sound of the Human Voice, by Shelford Bidwell. 2. On the Determination of Absolute Pitch by the Commée Harmonium; 3. On the Mutual Influence of Two Sounds Nearly in Unison, by Lord Rayleigh. 4. On the Growth of the Modern Orchestra, by Ebenezer Prout. 5. Berlioz, by G. A. Osborne. 6. On the Early Italian and Spanish Treatises on Counterpoint and Harmony, by Sir F. A. G. Ouseley. 7. On the Construction of Buildings considered with reference to Sound, by C. G. Saunders; 8. On Beats and Combination Tones, by W. Spottiswoode. 9. On Form in Musical Composition, by C. E. Stephens. By this list it will be seen that there has been an aim to attain variety in the subjects treated and moreover that the value to musicians of the matters spoken of is by no means small. The papers are, with one exception, excellent in their way. Some are, of course, more interesting than others, and among these those written and spoken by Messrs. Prout, Osborne, and Stephens claim the higher right of chief consideration to practical musicians.

MINOR ITEMS.

Gavotte Album. By E. PAUER. (London: Augener & Co.) This collection of gavottes, produced in the most part before the present century had its birth, has already earned for itself a wide and lasting fame through the tasteful and careful manner in which they have been arranged by Mr. Pauer. The present edition in quarto form contains some twenty-four pieces by Corelli, Bach, Handel, Couperin, Lechner, Loeillet, Rameau, Padre Martini, Fraudet, Gleck, Kimberger, and others, all well adapted in the pianoforte, and set out in a chronological sequence, by which means their value as instructive pieces is of course considerably heightened. Taken in any way each is a commendable specimen of melodic beauty, rhythmical charm, and simplicity of harmony.—*The Fragment from Rubinstein's Fourth Pianoforte Trio*, arranged for Pianoforte Solo by ERNST PERANO (Augener & Co.) forms a charming little solo, easy and impressive, valuable as a memento of an admirable work, and pleasing as a piece, independent of its original associations. *Perles de Salon.* Transcriptions by LEON D'OURVILLE. (Augener & Co.) Three new numbers have been added to the list of these extremely useful pieces since our last review of them. The selections made for Nos. 13, 14, and 15 are from the works of Verdi, two being from *Trovatore* and one from *Traviata*, the last-named opera furnishing the Brindisi, "Libiamo," as a sub-

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ject, and the former the duet "Si lo stanchezza" and the trio "Giorni poveri vivrete." The whole are no unsuitable additions to a very excellent series of easily arranged works fit and meet for teaching purposes.—*Summer Serenade.* Arranged as a Nocturne for the Pianoforte by LEON D'OUEVILLE. (Augener & Co.) Those who found beauty in the melody of this charming little song with the words will not hesitate to admire it in this new form as a pianoforte piece the more so as the adapter has done his work skilfully and with considerable taste.—*Long Ago.* Popular Air arranged for small hands by MAURICE LEE (Augener & Co.) is exceedingly well and artistically done and will fully accomplish its design that of making an agreeable piece for young hands to execute.—*Drawing-Room Pieces.* Fantasias and Transcriptions for the Harmonium. By JOSEF LOW. (London: Augener & Co.) The beautiful cavatina "Cum' a bello" the finale "Mafio Orsini Signora, from Donizetti's *Lucrezia Borgia*, and the quintet "D'un pensiero" from Bellini's *Sonnambula*, head the list of the latest additions to that most useful series of compositions for the harmonium. They are exceedingly well arranged, the stops for the observance and production of effects all duly and plainly marked. There are no unsurmountable difficulties in the execution required, so that the value of the pieces because of their simplicity is quite equal to their utility. The remaining works on the list are equally attractive, as the mere enumeration of their titles will show. The page's song "Nobil donna" from the *Huguenots* "Addio del passato" and "Ah fors è lui" from *Traviata* "Abbiti la sangara," "Giorni poveri" "Il Balen," Mal raggenda," and "Stride la vampa," from *Trovatore*; the Spinning Chorus from Wagner's *Flying Dutchman* Elsa's procession, Bridal Song, and Prayer from *Lohengrin*; the introduction to the third act, the Pilgrim's Chorus, and Wolfram's song from *Tannhäuser* all form a library of treasures for the harmonium which players upon that instrument will be glad to know of and to study with advantage.—*Transcriptions* for Harmonium and Pianoforte. By JOSEF LOW. Vol. I. (Augener & Co.) The pianoforte has been called 'The family orchestra,' the combination of harmonium and pianoforte may not improperly be called the smaller concert band in with the union the varied effects of instrumental power may be very fairly substituted. The united qualities of tone relieve the monotony which the harmonium possesses as a single instrument, and offer a means for the extension of the enjoyment of performance either in the drawing-room or in the concert hall. The literature for the combination is at present being gradually supplied in the most acceptable form, and there are few works more likely to serve a good end than these transcriptions of Herr Low. They consist of some four pieces—Beethoven's "Adelaida," Chopin's "Nocturne" in A flat, Field's "Nocturne" in E flat, and Schubert's "Erl-King." They are all most carefully and judiciously done, and as the present series forms the first volume it may reasonably be hoped that the other will soon be permitted to appear as considering the skill with which they have been done and the good taste which marks the selection I must be admitted that the venture deserves all due encouragement.—*The Heart's Sacrifice* (Die Entsagende) Ein Liederkreis, von CARL BECK. (The English version by LEWIS NOVRA.) Composed by HANS VON BÜLOW Op. 8. (Augener & Co.) No higher praise of this beautiful cycle of songs can be offered than to say that if Dr von Bülow had as no other way distinguished himself as a musician the composition of these melodies would have done that duty for him. In the expression of passion of yearning and of truly poetical power, there are few things in any way equal to them. There is, moreover an evident outpouring of the whole heart of the ardent musician, who desires to express in rhythmical cadences the sentiments of the soul under the particular influences set forth in the poem. Nothing more than can be said would enhance their value and no amount of detraction would diminish it. Those who admire the great pianist will be glad to know of this publication; those who are yet doubtful as to the place he should occupy in their minds as a musician should make themselves acquainted with this production, and thus help to settle the question.—*First Songs* and separate Arias &c. from *The Taming of the Shrew.* By HERMANN GÖTZ. (Augener & Co.) The readers of the MONTHLY MUSICAL RECORD will be familiar with the several items of that admirable opera, therefore a special detailed account will be unnecessary in calling attention to the present issue of some of the choral items in a convenient form. Among the part music will be found the quintet "Oh, alas! it is not settled" the quartet "As it seems" the choruses "Oh whatever it be!" and "Not a moment," and the septet "I can but wonder." All of these are issued at a cheap rate, and will greatly tend to make the sections of the opera exceedingly popular with choral societies. The solos and duets also printed alone are "Hasta ye tones," "The raging tempest" (duet), "Truly, great congratulations" (duet), "I'll give myself to no one," "It matters not," "To time" (duet) "Now come, young lady," "My strength is spent," "At the door there stands a tailor" (scena and quartet), and the scena and duet, "Come, Kate my dearest." The mere mention of the titles of these selected pieces, and the statement of the fact that they are to be obtained in such a handy form is enough to keep alive the interest in the opera, and perhaps to excite a new attention to it until such time as it is produced upon the stage once more in England.—*Perche il tuo Labbro tace.* Valse brillante, by H. STIEHL (Augener & Co.) is a charming vocal valse, fascinating in its character and effective in style. The chief requirement demands of a singer is the possession of a good shake and a compass of voice extending through two octaves. It is inscribed to Mme. Albani, for whom it was probably written and who is well able to do the composition ample justice.—*Serenade* and *Blow softest Wind*, two Songs by HENRY SMART (Augener & Co.), have all the charm of sweet melody and graceful sequence which is the characteristic quality of the productions of the musical mind now no more. Few modern composers understood better than he the art of constructing a perfect melody easy flowing, and effective to sing. In these songs all these qualities are present and as the accompaniments are also thoughtful and pointed having a meaning besides lending an aid, the combinations are in every way worthy of the highest acceptance.

Concerts.

CRYSTAL PALACE SATURDAY CONCERTS.

THE prospectus of the forthcoming season of these concerts has just been issued. It is therein stated that during the twenty-fourth series of the Crystal Palace Saturday Concerts every effort will be made to maintain the high standard, in every respect, which has given these favourite concerts their reputation. The programmes, while based on those acknowledged masterpieces which never grow old but develop fresh beauties every time they are adequately performed will include novelties of recent interest, and will introduce others of interest and importance which have not yet been heard in the concert room of the Crystal Palace. The permanent band (which constitutes the principal portion of the Saturday orchestra) owing to its being maintained for the daily performances, has opportunities for frequent rehearsal which are of the greatest importance in the production of new and difficult music; these performances have contributed much to the excellence and interest of the Saturday Concerts, and will be carefully utilised in the future. Among the more important features in the coming concerts will be :—

The nine Symphonies of Beethoven, played in chronological order (a the last nine concerts of the series). The First Movement of an unfinished Violin Concerto is also promised.

Among other works—

Haydn's Symphony in B flat, No. 9 of Salomon Set (first time in these concerts). Symphony in D, "La Chasse," No. 3 of Roser-Mederman's New Edition (first time in these concerts).

Mozart's Symphony in A (No. 6). Serenade for Strings, (no title Nachtmusik, composed 1787) (first time at these concerts). Ballet music to "Idomeneo," first time at these concerts.

Schumann's four Symphonies, played in chronological order (before Christmas).

Mendelssohn's "Antigone" (with condensed reading), the choral parts to be sung by Leslie's Choir. The concert will be conducted by Mr. Henry Leslie, and the celebrated choir will on this occasion sing several of its most favourite unaccompanied pieces. Scotch Symphony. Octet for Strings, and other pieces.

A "Schubert Programme" will open the after-Christmas series, on the 31st January in commemoration of Schubert's birthday.

The "Faust Overture" and the "Siegfried Idyll" of Wagner, together with Variations on a Theme by Haydn, and a Pianoforte Concerto by Brahms will also find places in the programmes.

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Besides the works above spoken of there will be several new to these programmes, such as the following:—

Symphonic "Frithjof," by H. Hofmann
"Spring Symphony" (No. 1, in A), by Raff
Symphonic Poem No. 10, "The Ideal" (after Schiller), by Liszt
Scenes from "Die Meistersinger" by Wagner, re-arranged for the Concert room by the Composer
Ballet Music, "The Four Seasons" (from *I Vespri Siciliani*). Overture to *Aroldo*, by Verdi
Rubinstein's "Symphonic Dramatique."
Danse Grecque" (from *La Gioconda*) by Ponchielli.
Musical Overture and Selection from the Incidental Music to *Cleopatra*.
Overture to *King Lear*" by Bazzini
Concert Overture No. 2, in C, by Fanal
The works of French artists will be shown by some selections from *Roméo et Juliette* and *La Damnation de Faust*, by Berlioz, and Gounod will be represented by his "Procession Scene" and Selections from the Ballet Music to *Polyeucte*. Dalibes by the Cortège de Bacchus and Divertissement from the Ballet *Sylvia*, and Saint-Saëns by his "Le Rouet d'Omphale."
Of the composers of other nationalities the "Carnaval de Paris" and Rhapsodie Norwégienne No. 4, by Svendsen, the Slavonic Dances, second series, of Dvorak, may be considered as exhibiting cosmopolitan taste.

Native writers are not so liberally treated, but there are only a few works of the English school intended to be brought forward, such as the Prelude and Funeral March from *Ayax* by Sterndale Bennett; Prelude and Fugue for Orchestra by F. E. Davenport, Scherzo, by A. C. Mackenzie; a Concerto for Pianoforte, by C. H. H. Parry (Pianist, Mr. Dannreuther), and an Instrumental Piece by each of the four composers who have held the Mendelssohn Scholarship, namely Dr. Arthur Sullivan, Dr. C. Swinnerton Heap, Mr. William Shakespeare and Mr. Francis Corder.

It is perhaps to be regretted that a scheme so comprehensive could not possibly include works by Gadsby, Barnett, Holmes, Osborne Pinsuti, Ouseley, Wingham, or other English writers. It is, however, further promised that in addition to the important works enumerated, the programmes will be interspersed with lighter pieces, the special favourites of the Crystal Palace audience, amongst which may be named:—

Funeral March of a Marionette	*Gounod.*
Mignon Gavotte	*Ambroise Thomas.*
Minuet for Strings	*Boccherini.*
Air di Ballet and Shepherd Melody	*Schubert*
Two Minuets (from Serenade No. 1)	*Brahms*
Dance of Nymphs and Reapers	*Sullivan*
Air and Gavotte (Suite in D)	*Bach.*
Gavotte for Strings	*Barsini.*
Largo	*Handel.*
Minuet to Third Act, "King Manfred"	*Reinecke.*
Dance of Persian Slaves (*Le Rêve de Lahore*)	*Massenet*

It is intended to give twenty-three concerts in all, eleven before and twelve after Christmas. The first is to take place on October 4th, when the young French violin player, Maurice Dengremont, of whom we have so frequently spoken, will make his *début* before an English audience. It remains to add that Mr. A. Manns will, as heretofore, be the conductor of the whole series of Concerts.

Musical Notes.

Mr. W. Ellis announces three grand choral concerts at Newcastle, at which Handel's Oratorio, *Judas Maccabæus*, Mendelssohn's Sinfonia cantata, "The Hymn of Praise" (*Lobgesang*), Mr. Henry Smart's dramatic cantata, *The Bride of Dunkerron* and other works of great musical interest, will be produced. In the performance of these works, Mr. Ellis's choir, which has now attained as is well known, a very high degree of excellence, will take part; and, in addition, the most eminent solo vocalists will be engaged. Miss Anna Williams, Mme. Enriquez, Mr. Vernon Rigby, Mr. Thurley Beale, and others have already been secured.

London Church Choir Association.—The Seventh Annual Festival will be held in St. Paul's Cathedral on the evening of Thursday, November 6th, 1879.

Mr. Edmund Woolhouse intends giving a second series of Classical Concerts at the Highbury Athenæum, Highbury New Park, London, N., on the following dates, viz.:—October 7th 1879, November 4th 1879, December 2nd 1879, January 6th 1880, on which occasions he will be assisted by artists of known ability.

Herr Franke has accepted an engagement to play at the Concerts of the Glasgow Choral Union in December and January next. During the recess he has given a series of concerts in conjunction with Herr Grünfeld, of Vienna, in the principal towns in Austria, where his success has been unusual and well deserved.

A circular, headed "The Proposed New Musical Corporation," has been sent to the papers. It emanates from the Executive Committee, of which Prince Christian is chairman, and supplies particulars of the endeavours made to bring about a union between the Royal Academy of Music and the National Training School for Music. Notices of the unsuccessful but unsuccessful meetings held to discuss the question have appeared in due course, and it was manifested that the Royal Academy of Music Committee had resolved to stand by its charter and to disturb the proposals of the South Kensington Committee. The only new piece of information contained in the present circular is a statement of the amount secured for carrying out the objects of a new charter uniting the two bodies, and the sum specified is £3,000 per annum at least with other advantages; the latter, it may be presumed, refer to the building erected by Mr. Franke. To these projects the Royal Academy has refused to listen, but another appeal is to be made to the Tenterden Street directors, although, owing to Lord Dudley's illness, no definitive reply can be expected before the close of the year. The Academicians are lectured, and are called upon to abandon individual prejudice, to be mindful of the duty they owe to science and to the public, and to accept the opportunity offered to them of joining an institution (that is, the South Kensington Training School) which, by a judicious and professional amalgamation with social influence, cannot fail to exercise a great power in elevating music to its proper place among the institutions of the country. This line of argument has been already adopted, but it has proved of no avail. The Academicians have answered that they represent an institution most prosperous, both artistically and financially, and that the National Training School is a failure. Whether the union is effected on the basis of the new charter, which has the support of the Queen and the royal family, or whether the Academy will hold to that which it has possessed for so many years, it is quite clear that combination would not create a Conservatory on the continental basis if the educational systems now in vogue in Tenterden Street and in South Kensington remained in the ascendant. Both associations—institutions they are not—have radical defects in their organization, and neither can nor the other is subject to the governmental control to which foreign schools submit; and until the State intervenes, with adequate financial support, and with powers to appoint first-class professors over whom there must be efficient control, be it in the form of a Ministry of Fine Arts or of a ministerial board, there will not be the slightest chance of a Conservatorium like that of Paris or of Brussels.—*Athenæum*.

The Bristol Festival in aid of the funds of the Bristol Royal Infirmary and the General Hospital commences on Oct. 14th. The principal vocalists include Mme. Albani, Miss Emma Thursby, Mme. Patey, Mme. Trebelli, Mr. Edward Lloyd, Mr. Barton McGuckin, Mr. Robert Hilton, and Mr. Santley. Mr. George Risley will perform upon the organ, and Mr. Charles Hallé will conduct. On the Tuesday (October 14th) will be performed Handel's *Samson* and (in the evening) a Miscellaneous Concert and Mendelssohn's *First Walpurgis Night*. On Wednesday morning, *Elijah*. On Wednesday evening the Miscellaneous Concert includes Mendelssohn's "Hear my Prayer" and Beethoven's *Ruinen*. Other attractions are the "Requiem Mass," the *Stabat Mater* Beethoven's Choral Symphony (No. 9), and on Friday morning, *The Messiah*.

Dr. Liszt's epilogue to his symphonic piece "Tasso" has been produced at Weimar with the greatest success.

The following works have been selected for the ninth season of the Royal Albert Hall Choral Society:—Gaetz's Psalm, "By the waters;" Hiller's "Song of Victory," Verdi's Manzoni *Requiem*, Rossini's *Stabat Mater*, Haydn's *Creation*, Mendelssohn's *Lobgesang* and *Elijah*, Handel's *Judas Maccabæus* and *The Messiah*. The list of principal artists will include Mme. Albani, Miss Anna Williams, Mrs. Osgood, Miss Annis Marriott, Miss Carina Clelland, Mme. Lemmens-Sherrington, Mme. Patey, Miss Mary Cummings, Mme. Antoinette Sterling, Mr. Sims Reeves, Mr. Barton McGuckin, Mr. Bernard Lane, Mr. Edward Lloyd, Herr Henschel, Mr. Thurley Beale, Mr. Stanley Smith, and Signor Foli. Dr. Stainer, organist, and Mr. Joseph Barnby, conductor. The first concert will take place on November 6th, when the *Elijah* will be given with Mme. Albani as the chief soprano soloist.

The once famed tenor of the Paris Opéra Comique, Marié, the father of three French *prime donne*—Mesdames Gall-Marié, Irma Marié and Mlle. Paola Marié—has died at Compiègne, in his sixty-eighth year. He was a pupil of the Conservatoire and was the original Tonio at the Salle Favart in Donizetti's *Fille du Régiment*. At the Grand Opera-house he created the tenor parts in David's *Herculanum*, Signor Verdi's *Vêpres Siciliennes*, Auber's *Chemet de Bronze*, &c. His great character was Max in the *Freischütz*. From tenor he turned baritone, and latterly even sang bass parts.

Appointment.—Mr. C. E. Rowley, organist and choirmaster to the parish church, Warrington.

Erratum.—In our Vienna letter of last month, the name of Alfred Strom was by an error printed as Alfred Kross.

The Monthly Musical Record.

NOVEMBER 1, 1879.

GOOD ENOUGH FOR MUSIC

If it were possible to collect all the English verses which have been set to music—and from such a task many all who read be delivered—no greater collection of twaddle ignorance, and inconsequence could be made in any language uttered by human tongue. "Good enough for music" has been the excuse which many of the blushing notherd have complacently put forth their fancies to the world: and unfortunately the musician has been frequently found who, for lack of better has been compelled to consider such things as of the value assessed by the writer.

It is comfortable, however, to know that bad verse, poured forth

"In one weak, washy, everlasting flood,"

is not the exclusive inheritance and birthright of the native Briton. Other nations there are of professedly greater civilisation who can boast of like peculiarities. For all this, it remains doubtful whether any country can exhibit so great a variety or so extensive a bulk of England. The ordinary English human is a very credulous being. He has been told that his language is incapable of most union with music. There have been no more ordinary beings than the poetlets. They have shown themselves credulous, and have sought to justify the aspersion cast upon their language by exhibiting its powers of expressing imbecilities in every conceivable form. It is time that something fresh was asserted, and that Englishmen should value their great gift of speech in a right and proper way.

A little encouragement will help a great reform, and it is hopeful to believe that a better state of things is in course of being established.

Dr. Macfarren, at the opening of the winter session of the Royal Academy of Music, has delivered an address to the students which is in many ways remarkable and may help to institute the very change desired. He spoke of the ties which bind and which should bind the master to the pupil, and contrariwise, and also of the difficulties and troubles which beset the young artist at the outset of his career. One of the chief points of interest to the outside world was his kindly and sensible advice to the students in the choice of subjects of study outside the range of their musical tasks. His counsel, though addressed to musicians, and intended for musicians, has some degree of value to all students in all branches of education in which the predominant should be artistic and art like.

A propos of the present subject, these remarks, as prefacing his pleas for the study of English, will be eagerly read, and perhaps acted upon:—

"A work of art," he said, "whether we are to consider it as a created production or as to our own art more than any other, the representative performance of another's production, is the putting into fact some important idea. Let us see of what this idea consists, and the fact into which it is moulded. There must be feeling, let me say passion, condensed into representation. One cannot represent what has not been experienced. This passion that we experience, let it be supposed the summer heat of an ardent spirit. Then must come the reflection, which is the dew, the condensation of the luminous vapour that suffuses the arm of a summer's day. This dew falls upon the plant, is quickened by the glow of our passion, and nourished by the dew of our reflection, and then its flower is the blossom that opens to the world. It is of great consequence that you should give consideration to the study of subjects not within our technical music and, to begin, that you should in all opportunity study some language. Let it be our own beautiful English language, or either of the living languages to which musicians have composed their strains because these can only be thoroughly understood as music if the text to which they are set be understood by the hearer. Not only for this, but for the sake of extending our mental capacity, it is our duty to make language a study. Whatever it be, it is of very great value that we should exercise the mental powers in all possible directions. Especially, however, I must urge upon you the great importance of studying the sense, the construction and above all, the pronunciation of English, because whoever has to perform in public must remember that the staple of an English singer's requirements is the performance of English oratorio and songs in English. If the world want to hear music with foreign words, the world will be sure on hearing it sung by foreigners, and although the study of these foreign compositions is invaluable as study, it is on the performance of English music, or music with English words adapted to foreign music, that your engagements will almost universally depend."

Nothing could be more fully to the point and pertinent, and these principles should be remembered as well by the students in the Royal Academy as the students elsewhere. It could not fail that even in a friendly address, pregnant with good advice, that some instructive remarks should also fall from the same learned lips.

In urging the claims of the English tongue to the consideration of the pupils as a medium of expression, he gave an epitome of the history of the language in the following words:—

"And now as to the English language, it has been for ages and ages forming itself into its present beauty. In the primitive times of our country's history, when the land was flooded with Normans, the French tongue was the language of the king's court, and the language of the law courts; causes had to be pleaded in French, and an unfortunate Englishman was charged with an offence in a language he could not understand, and when he spoke in his defence the judges could not understand his pleading. There was thus constant contention between the gentle and the simple, the Court and the poorer order. In the great days of Edward III., in those brilliant days of English history when English arms and English letters were in the glory of their sunrise, then the English language came into general use, and the struggle was successful to employ the native tongue, which then became the common speech of all ranks of men. French was expelled the law courts, and the highest in the land came to speak the language of the people at large. Chaucer wrote in English and was followed by poets whose writings make the English language admired throughout the world. In a book of the latter half of the fourteenth century, called 'The Testament of Love,' there is this quaint expression: 'Let clerks indite in Latin, and let Frenchmen in their French also indite their quaint terms, for it is kindly to their mouths; and let us show our fantasies in those words that we learned of our mother tongue.' Let us, who live five centuries later show our fantasies in a perfect rendering of our mother tongue, and so command the sympathy of those who understand the text of our Bible and the words of Shakespeare."

Many who read this, and amid the circumstances under which it was said, will consider that together with the sound advice tendered there is also a substratum of reproach. Why should English people be ashamed of

the use of their own tongue in these matters? Why should any farrago of nonsense be considered good enough for music? It has been said that the English tongue is the least capable for musical purposes of all the languages in Europe. This statement has passed into a proverb, the truth or falsity of which has never been examined with the care and attention it should demand. That it is not true a casual reference to the works of our greatest poets will show. An examination of many of the songs issued from the press in the present day will also prove the incorrectness of the *dictum*. It is true that in too many instances words are selected to fit tunes which have been written without reference to the verses to which they are afterwards wedded. It is, unfortunately, by no means an uncommon thing for a fledgeling composer to produce a tune, often the reflection of the thoughts of another man's mind, and to search after words to fit the rhythm, without care as to the agreement of sentiment—words whose only merit lies in the similarity of jingle. It is tolerably well known that many composers have been compelled, for one reason or another, to accept the loan of some rhymester's without being able to excite in their minds any current of sympathy. Whole operas, cantatas, and even oratorios have been written in which the mise-en-scène and words is charmingly incongruous. Many of the pieces so written have become unquestionably popular. The history of English musical art furnishes a vast number of examples of this peculiar treatment. The monuments of art originating with other countries also will supply cases enough to swell the list. The question then arises, Does this ill-assorted union fulfil the demands of art? Professor Macfarren tells his pupils that "one cannot represent what has not been experienced." Can any human being have experienced the sentiments uttered by such a one as the poet Dunn, or the poetaster Fitzball whose feet for ever wedded and welded to the deathless melodies of Balfe, Bishop, and Wallace? Is it possible to feel any human interest in such effusions? Is the spirit of the words?—no. For the spirit of the music?—yes. These composers knew that it was necessary to have some syllables arranged in a rhythmical order upon which to hang their music. They therefore worked with a certain amount of independence, and set forth in their melodies the power which the versifier scarcely hinted at, and wholly failed to express. "The sense, the construction and above all the pronunciation of English," were matters of small import, and the composer had all the harder task set him to arouse a picture in the minds of his hearers consonant with the intention sought to be illustrated. Such a task is rarely demanded of the composer of the present day. Audiences have learnt to know the value of words associated with music, and in very many instances accept a song or a work as good—although the composer has not been altogether happy. The secret of the success of the songs of Claribel, and of writers of like calibre, was not so much owing to the melodies, as to the interest of the words. These words told or implied some story which awakened a chord of agreement between the singer and the hearer. It is scarcely necessary to say that one of the 'greatest hits" of the present time is the comic opera, *H.M.S. Pinafore*. This is not because the music is so very original, but because the originality is confined to the words, and "the highest in the land" come not only "to speak the language of the people at large," but also to enjoy the vigour of its utterance expressed in a form of satire sarcastic and fascinating.

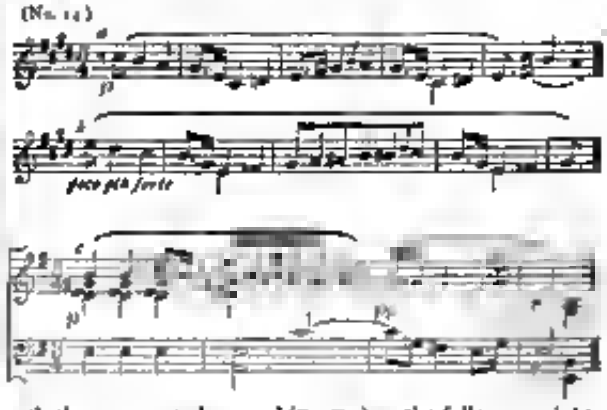
There can be no doubt that the English tongue is capable of the most varied beauty when allied to music. All that is needed is the encouragement of the poet "to frame his language featly." It is copious enough to enable the writer to avoid the recurrence of frequent sibilants—one of the so called faults which is said to render it unfit for companionship with melody. It need not have either the nasal character of French verse, or the guttural of German. It may be made to unite with the suavity of Italian, and the stately grandeur of Spanish and yet be always English, sweet, strong, tender and touching. All that is needful in for musicians to acquaint themselves as Dr. Macfarren suggests so as to be able to judge of the value of the verse they may desire to select for connection with music. This selection would in itself tend the further to improve the language, "which has been for ages and ages forming itself into its present beauty," and all musicians, speakers and singers would be empowered the more effectively to "show their fantasies in a perfect rendering of our mother tongue," and to produce verses which all would acknowledge were substantially "good enough for music."

A CRITICAL COMMENTARY ON THE PIANOFORTE WORKS OF FREDERIC CHOPIN.

By Fr. Niecks.

(*Continued from page 151.*)

QUATRE MAZURKAS, Op. 41, dedicated to M. K. Witwicki. What are the poetic traits and the otherwise interesting points in these mazurkas? In the first one, in C sharp minor, one is struck with the dissonant in the second bar, and indeed throughout the first eight bars (No. 24, *a*),

(No. 24)

with the augmented second (E—F×) in the following eight bars (No. 24 *b*) with the effect of brightness produced by the entrance of C sharp major, &c. The second mazurka, in F minor, which, however, begins in A minor, is really charming, more especially the first eight bars, with the sweet and dying fall of the two last bars (No. 24, *c*). Anything more naively lovely cannot be imagined. As very fine may also be mentioned the B major portion, which occurs after the repetition of the first eight bars—the syncopations of the accompaniment and the persistently reiterated D sharp against the shifting harmonies give one the impression of floating and fluctuating. To the third mazurka all is animation. The heart full to overflowing, beats impatiently, and would gush forth into that of another. A joyful flutter runs through the whole piece, and key is followed by another in quick, unexpected succession—B, E flat, B flat minor, &c. Of the fourth mazurka I will mention only the close or, to use a more appropriate word, the cessation—for the mazurka dies as it were in the midst of its speech. Indeed, when playing from an edition where the end of the piece reaches the bottom of the right-hand page, one involuntarily turns the leaf.

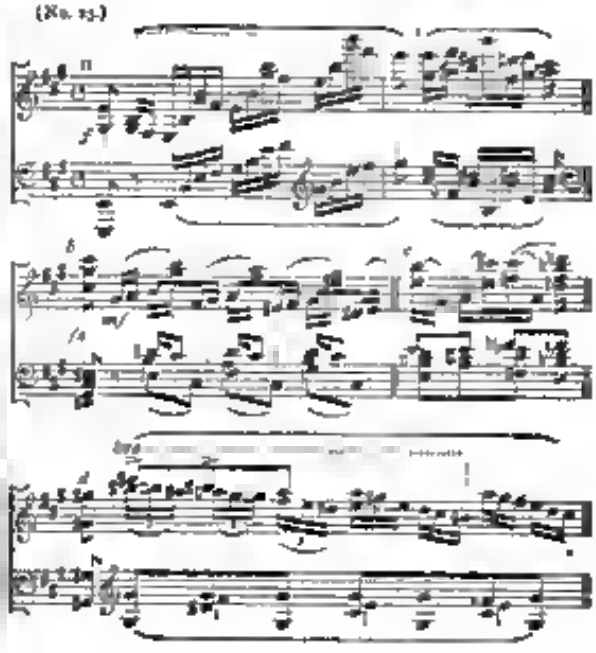
Valse, Op. 42 (A flat major). Chopin's waltzes are the most popular of his works. In them he comes forward as a man of the world, and shows us the bright and brilliant side of his nature. The bright brilliance, the light pleasantness of his earlier period are almost wholly lost in the later works, and rise to the surface only in the waltzes. They are salon-music of the most superlatively aristocratic kind. Remember what Schumann said about countesses as dancers. The even rhythm of the melody along with the triple one of the accompaniment seemed to me indicative of the loving nestling and tender embracing of the dancing couples. Then, after the smooth gyrations of the first period, come those sweeping motions, free and graceful like those of birds, that intervene again and again between the different portions of the waltz. The D flat major part bubbles over with joyousness. In the *sostenuto* on the other hand, the composer becomes very tender, protests, and heaves sighs. If we do not understand by the name of scherzo a fixed form, but rather a state of mind we may say that Chopin's waltzes are his scherzos, and not the pieces to which he has given that name.

Tarantella, Op. 43. It makes one dizzy to listen to this extremely spirited piece. The Tarantella is emphatically a *morceau caractéristique*; the descriptive element predominates over the purely musical. In this sense one might perhaps accept Schumann's statement that "nobody can call the beautiful music." However when Schumann says, "But we pardon the master his wild fantasies, for once he may let us see also the dark sides of his inner life," we must protest in the interest of the composer against the misrepresentation of the critic. For there is neither anything dark nor anything to forgive, unless we insist on a strict adherence to etiquette. The latter, I confess, is not conformed to in the least; indeed a more unrestrained and mad whirling cannot be imagined.

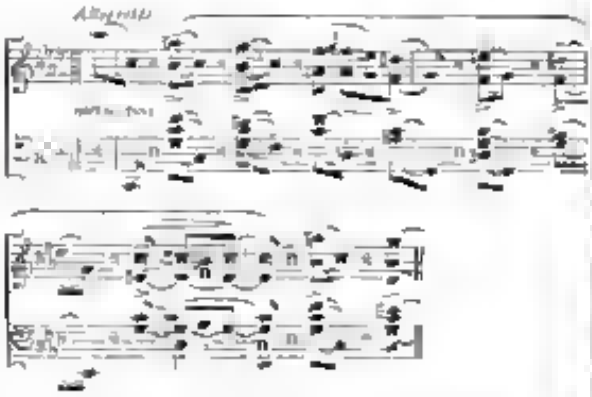
Polonaise, Op. 44 (F sharp minor) is dedicated to Mme. la Princesse de Beauvau. If Schiller is right in saying, "*Ernst ist das Leben heiter ist die Kunst*," then this cannot be art. We look in vain for beauty of melody and harmony; dreary aimless querulous melodic phrases, hollow eyed chords, hard progressions and modulations, throughout every part of the Polonaise proper. We receive a pathological rather than aesthetical impression. Nevertheless, no one can deny the grandeur and originality that shine through this gloom. The intervening *doppio movimento, tempo di mazurka*, sends forth soft, beneficent rays—reminiscences of long ago, vague and vanishing—sweet and melancholy. But there is an end to this as to all such dreams. Those harrassing, exasperating, gloomy thoughts (*tempo di polacca*) return. The sharp corners which we round so pleasantly and beautifully in our reconstruction of the past make themselves only too soon felt in the things of the present, and cruelly waken us to reality and its miseries.

Prélude, Op. 45 is dedicated to Mlle. la Princesse E. Czernicheff. This composition deserves its name better than almost any one of the twenty four Préludes; still, I would rather call it an improvisata. It seems unpremeditated, a heedless pouring-out when sitting at the piano in a lonely dreary hour perhaps at the twilight. The quaver figure rises aspiringly, and the sustained parts swell out proudly. The piquant *cadenza* foretells in the progression of diminished chords favourite effects of some of our more modern composers. The modulation from C sharp minor to D major and back again (after the *cadenza*) is very striking and equally beautiful. (See page 690 of Augener & Co.'s new quarto edition.)

Allegro de Concert Op. 46, dedicated to Mlle. F. Müller. This work, although written for the pianoforte alone, contains, nevertheless, passages which are more distinctly orchestral than anything Chopin ever wrote for the orchestra. The form resembles somewhat that of the concerto. In the first section, which occupies the place of the opening *tutti* we cannot fail to distinguish the entrance of single instruments, groups of instruments, and the full orchestra. The soloist starts in the 87th bar, and in the following commences a *cadenza*. With the *a tempo* comes the first subject (A major) and the passage-work which brings up the rear leads to the second subject (E major), which had already appeared in the first section in A major. The first subject, if I may dignify the matter with that designation, does not recur again, nor was it introduced by the *tutti*. The central and principal thought is what I called the second subject. The second section concludes with brilliant passage-work in E major (No. 25 *a b c, d*) the time honoured shake ronsing the drowsy orchestra from its sweet repose. The last is not lost, and the orchestra, in the disguise of the pianoforte, attends to its duty right vigorously. With the *poco rit.* the soloist sets to work again, and in the next bar takes up the principal subject in A minor. After that we have once more brilliant passage work, closing this time in A major, and then a final *tutti*. The Allegro de Concert gives rise to all sorts of surmises. Was it written first for the pianoforte and orchestra, as Schumann suspects? Or may we make even a bolder guess, and suppose that the composer at a more advanced age worked up into this Allegro de Concert a sketch for the first movement of a concerto conceived in his younger days? The principal subject and some of the passage work remind one, indeed somewhat of the time of the concertos, other things again belong, undoubtedly, to a later period. The *tutti* and solo parts are unmistakable so different is the treatment of the pianoforte in the former the style has the heaviness of an arrangement, in the latter it has Chopin's usual airiness. The work, as a whole, is almost indigestible. The subjects are neither striking nor important. Of the passage work that which follows the second subject contains the most interesting matter. The first *tutti*, too, has some pretty details to show. But after we have considered all we must confess that this *opus* adds nothing to the value of our Chopin inheritance.

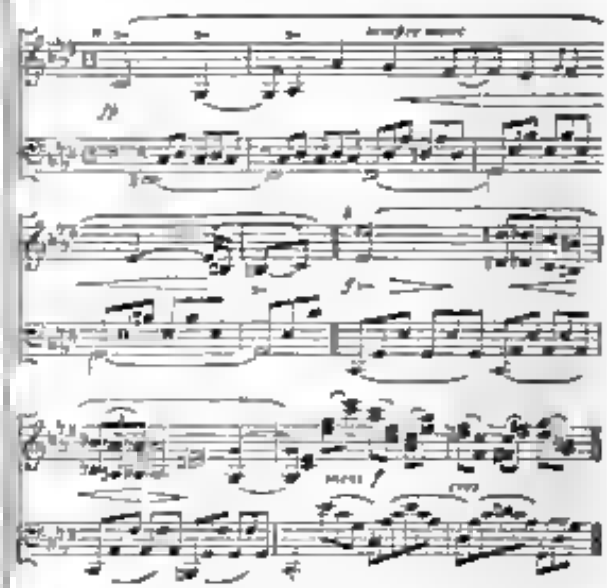
(No. 25.)

Troisième Ballade, Op. 47 (A flat major), dedicated to Mlle. Pauline de Noailles. Here Chopin is at his best. This ballad does not equal its sister in emotional intensity, but it compensates for this shortcoming by lovely gracefulness. The composer touching playfully only the superficies of feeling diffuses the most exquisite elegance over everything in melody harmony and rhythm. The syncopations and the silences on the accented parts of the bar, which occur very frequently in this ballad, give much charm and piquancy to it. As an example I will quote the bewitching subject in C major of the second section. The appearances of this subject in different keys and in a new guise (page 714) are also very effective. Indeed, one cannot but be struck with wonder at the ease, refinement, and success with which Chopin handles here the form, which is in the first developed work and in almost every other work in the larger forms, we find him floundering lamentably.

(No. 26.)



Deux Nocturnes Op. 48 (C minor and C sharp minor), dedicated to Mlle. L. Duperré. These are not of the number of those that occupy the foremost places among the nocturnes. Still, they need not be despised. The melody of the C minor portion of the first is very expressive, and the second has in the C sharp minor portion the peculiar Chopinesque *fièble dolcezza*. In playing these nocturnes there occurred to me a remark of Schumann's, made when he reviewed some nocturnes by Count Wielhorski. He says on that occasion that the quicker middle movements which Chopin frequently introduces into his nocturnes are often weaker than his first conception demands. The first portions of the nocturnes. Now, although the middle parts in the present instances are, on the contrary, slower movements, yet the judgment holds good, at least, with respect to the first nocturne, the middle part of which has nothing to recommend it but the effective use of a full and sonorous instrumentation, if I may use this word in speaking of one instrument. The middle part of the second (F, D flat, *molto più lento*), however, is much finer; in it we meet again, as we did in some other nocturnes, with soothing, simple chord progressions (bars 9, 10, 11, on page 726).

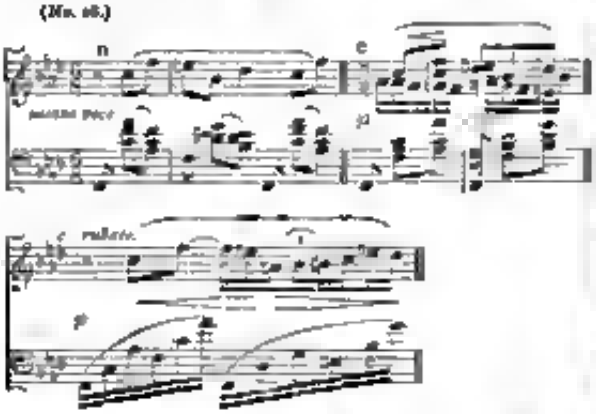
Fantaisie, Op. 49, dedicated to Mme. la Princesse C. de Sonzo. This work is a box stowed with unset gems, a grave of undeveloped possibilities. Even in its present state much enjoyment may be derived from the many beautiful details, although their position and indifferent surroundings mar their beauty and disturb our enjoyment of them. A *tempo di marcia* opens the fantasia—it forms the porch of the edifice. The preluding triplet passages of the *poco a poco più mosso* may be compared to galleries that connect the various parts of block-and-building. The principal subject, or accumulation of themes, recurs again and again in different keys, whilst other subjects appear only once or twice between the repetitions of the principal subject. The weakest parts are the connecting passages and the *tempo di marcia*; the best parts, first, the commencement of the principal subject (No. 27 *a*, see page 729, line 4, of Augener & Co.'s quarto edition), then, after overleaping some passage work, the passionate effusion that begins in C minor (No. 27 *b*, page 730, last bar but one) up to the *ff*. Further, the march like chord progressions, and, last and least, the *lento sostenuto*.

(No. 27.)

Trois Mazurkas, Op. 50, dedicated to M. Léon Szmitkowski. In Chopin's later mazurkas we look in vain for the piquancies, the *beautés sauvages*, that charm us in the earlier ones. The third mazurka of this set exemplifies this change most emphatically; the imitations, the occasional contrapuntal interweaving of parts, the general propriety of manner, cannot escape the notice of old acquaintances. The years which Chopin has passed in his study and the *salons* have left their impress upon him.

Troisième Impromptu, Op. 51 (G flat major), dedicated to Mme. la Comtesse Esterhazy. The rhythmical motion and the melodial form of the two parts that serpentine their lines in opposite directions remind one of the first Impromptu, in A flat, but the characters of these pieces are otherwise very unlike. The earlier work is distinguished by a brisk freshness, the later one by a feverish restlessness and fatal plaintiveness. After the irresolute flutter of the relaxing and enervating semitone progressions, successions of thirds and sixths, the greater steadiness of the middle section, more especially the subdued strength and passionate eloquence of the D flat major, has a good effect. But here, too, the languid, lamenting chromatic passing and auxiliary notes are not wanting and the anxious, breathless accompaniment does not make things more cheerful. In short, the piece is very fine in its way, but the mood-level, or at least very insufficiently relieved, *morbidezza* in anything but healthy. We may take note of the plain chord progressions which intervene in the

first and last sections of the impromptu, such progressions are of frequent occurrence in Chopin's works.

Quatrième Ballade, Op. 52, (F minor) dedicated to Mme la Baronne C. de Rothschild. *On ne dispute pas des goûts*, and consequently, it would be foolish and presumptuous to pronounce this or that of the ballads the finest; but one thing may be safely stated, namely, that the fourth is fully worthy of her sisters. A symphony of seven bars forms the introduction to the principal subject of the Ballad. An interlude, in which, after a few bars of new matter, a motive from the principal subject reappears, follows, and before long leads to a recurrence of the principal subject, now intensified in expression by a new and richer form of accompaniment. After this a transition prepares the way for the second subject, the first part (in A flat major) of which is simple and song-like—melody and accompaniment keeping pace together; the second (in C minor) more complicated and agitated. The key of C minor is, however, soon left, and several others touched on in passing, A flat major being the central key. By-and-by a motive of the symphony makes its appearance, and after some more modulations the matter of the symphony is heard in D major, evaporating, as it were, in a *dolcissimo pianissimo cadenza*. Then come phrases from the principal subject, fragmentary and confused, as if the composer were trying to take hold of an idea that haunted him, and always eluded his grasp. At last however, he is successful, and the melody flows on as smoothly and sweetly as before. But the composer does not continue long in this simple manner; soon he dissolves the melody in winding figures, and the chords of the accompaniment in extended semiquaver arpeggios. After there appears the song like portion of the second subject now in D flat major, and with a rolling triplet figure in the left hand. A coda, palpitating and swelling with pathos, concludes the ballad. The emotional key note of the piece is longing sadness, and this key note is well preserved throughout; there are no long or distant excursions from it. The variations of the principal subject are more emphatic restatements of it; the first more impressive than the original, the second more eloquently beseeching than either of them (No. 68).

(No. 68.)

Polonaise, Op. 53 (A flat major) dedicated to Mr. A. Leo. This is one of the most stirring compositions of Chopin, manifesting an overmastering power and consuming fire. But is it really the same Chopin, is it the composer of the dreamy nocturnes, the elegant waltzes who here fumes and frets, struggling with a fierce, suffocating rage (see the rushing succession of chords of the sixth, the growling semiquaver figures, and the crashing dissonances of the sixteen introductory bars), and then shouts forth, sure of victory, his bold and scornful challenge. And farther on in the part of the Polonaise where the *ostinato* semiquaver figure is octaved for the left hand begins (p. 774) do we not hear the trampling of horses, the jingle of arms and spurs, and the sound of trumpets? Do we not hear a high-spirited cavalry approaching and passing away? (Note in this section the changes from E major to E flat major, and back again to E, and once more to E flat.) The story goes that when Chopin played the Polonaise in the right time just after finishing the composition, he saw the door open and a long train of Polish knights and ladies, dressed in antique costumes, enter through it, and defile past him. This vision filled the composer with such terror that he fled through the opposite door, and dared not return to the room the whole night. Only pianoforte giants can do justice to this martial tone-picture, the strength of the composer certainly did not suffice.

Quatrième Scherzo, Op. 54, dedicated to Mlle. J. de Caraman. The absence of scorn distinguishes this from the other scherzi; but, like them, although seen closely wrapped it wears dark veils. The tripping fairy steps which we find in bars 17—23 (p. 779) and in other places, are a new feature in Chopin. As to the comparative value of the work it seems to me inferior to its brothers. The first section is too fragmentary to give altogether satisfaction. One is hustled from one phrase to another and they are as unlike each other as can well be imagined. The beauty of many of these details, however, must be acknowledged, indeed the harmonic *finesses*, the melodic cunning and rhythmical piquancy are too patent to be ignored. The resting-place and redeeming part of the scherzo is the sweetly melodious second section, with its long, smooth, gently and beautifully curved lines. Also the return to the repetition of the first part is very interesting. The scherzo gives one the impression of being elaborated painfully hammered and welded together. But, as the "*facta nascitur, non fit*"—which "being born" is not brought about without travail, nor makes the less desirable a careful longing up—so also does the work of art owe what is best in it to a propitious concurrence of circumstances in the natal hour.

Nocturnes, Op. 55, dedicated to Mlle. J. W. Stirling. Regarding the first nocturne (in F minor) we will note only the *flebile dolcezza* of the first and the last section, and the inferiority of the more impassioned middle section. The second nocturne (in E flat major, ♀) differs in form from the other nocturnes in this, that it has no contrasting middle section, the melody flowing onward from beginning to end in a uniform manner. The independent, melodious second part which so often joins the first, and is, likewise, assigned to the right hand, the transcendental *fioriture* of seven and ten notes to the six quavers of the accompaniment, the outspread, surging form of the latter, &c. are in the true Chopin style; but the monotony of this unrelieved sentimentality does not fail to make itself felt. One is seized by an ever-increasing longing to get out of this oppressive atmosphere, to feel the fresh breezes and warm sunshine, to see smiling faces and the many-coloured dress of Nature, to hear the rustling of leaves, the murmuring of streams, and voices which have not yet lost the clear sonorous ring that joy in the present and hope for the future impart.

Trois Mazurkas, Op. 56, dedicated to Mlle. C. Mahérly. The first mazurka will repay the trouble of examining its form. The opening part contains the principal thought, which, in the second part is relieved by another of a more lively nature (*poco più mosso*). The latter appears first in E flat major, then in A flat, after which these sixteen bars are repeated. Hereupon a transition

leads up to the principal thought which however, at the end turns towards G major, in which key the alterestivn reappears, being on its repetition transposed to the key of the dominant (D major) and, as before, in the key of the subdominant. By-and-by there follows another transition, which leads up once more to the principal thought to which is added what, in spite of its great length we must call a *coda*. The spirited second mazurka, with the ugly canonic imitations in the latter half, need not detain us. To the third of these mazurkas belongs the palm. How finely effective the break at the end of the first phrase and elsewhere the entrance of the chord of the dominant of C sharp in the passage in D minor (page 812 line 4, bar 3)! Many other points might be mentioned would I not take too much time. But the diffuseness which characterises most of the later compositions of Chopin and invades, to their great detriment, even those of the *genre* makes itself felt also in this best and longest of the three mazurkas more especially in the closing portion. That the coda of the first mazurka suffers from the same weakness has already been noticed.

(To be continued.)

THE RATCATCHER OF HAMELIN

Grand Opera, in five acts. Words by Friedrich Hofmann. Music by Viktor E. Nessler. (J. Schuberth & Co. Leipzig.)

EVERYBODY knows the old tale of the wonderful musician of Hamelin who by the charm of his pipe to the joy of the inhabitants, first got all "rats and mice, and such small deer" to quit the town, and afterwards, to the great regret of the dishonest rulers, lured away the children into the dense rocky hillside

> They wrote their story on the column,
> And on the great church window painted
> The same to make the world acquainted
> How their children were stolen away
> And there it stands to this very day

It is because the *finale* of the story is so sad that this simple "village tale" is adapted to be the text for a romantic opera. The legend as it is told us is the "Adventures of Julius Wolff" or in Browning's poem "The Pied Piper of Hamelin" begins by describing the inhabitants of a small German provincial town, some time during the Middle Ages.

On of this slight foundation we see how the wonderful story of love and self sacrifice stands in strong contrast to the poor and quaint humour of the provincial character. The story is withal so fascinating and lends itself so admirably to the work of the composer, is very inviting for the imagination and musical feeling it is surprising that no composer has selected this text. The Ratcatcher has, however, appeared before now but in a form which prevented its being placed upon the better class of stage. Towards the end of 1838–9 an opera under this title was produced in the Koenigstadtischen Theatre at Berlin. The music had been composed by Glaser, the composer of the "Miller's Horse."

The *title rôle* was played by Fräulein Hahnel an artist of first rank both as a singer and as an actress. The comedian Bisak, a rival of Beckmann, was the Burgomaster. However this "Ratcatcher" was not allowed to live long; he disappeared after a few representations. The music was wanting in high quality. The whole piece was a compromise between a low farce and a romantic opera, partaking of each without any excellence fit for either. For the former it was wanting in wit, for the latter in elevated character. Now we meet our old friend once more on his travels like a vagabond, not on the stage, but set for the piano. Like ourselves, he has aged materially, but he is still the Wandering Jew of the road, whose restless round does not permit him to cast anchor. The author of the text has step by step, followed the "Adventure." He follows his pattern with such fidelity that he writes a small pamphlet to his opera, the same as the poet wrote a preface in verse to his poem. Wolff dedicates it to "all beloved musicians," and he tells them how the song originated, how he searched all documents without finding anything but—

> The whistler came and called away
> The rats as well as children."

In the middle of the overture, Hofmann, with much point, cites the German fable, in order that the moral of the piece may be brought home to the end—

> Behold the piper with his wondrous skill
> That saved the town from grievous ill,
> And here the ruler who so falsely broke
> The word which he to worthy payer spoke.
> Thus runs the story thus the tale proceeds,
> Of later vengeance for perfid sins deeds;
> How he, who made each rat forsake his lair
> Seduced the children from their homes so fair.

The sad and heavy distress of the town of which the fable speaks is told in the overture, which also shows by its character that the subject is one which is not like that selected for opera in the ordinary way. The representation of a little whispering and whistling does not sound like the deeds of the old heroes, nor even like the dance of the elves. What is it then? The riddle is solved as soon as the curtain rises. We see before us the immense place of the town hall just as the noble and wise council is sitting and we know that the council is a wise one from the horrible din and confusion which is going on. The worthy Chancellor of the Exchequer has shown the state of his finances, and the report is not very acceptable to the councillors, and still there are heavy expenses to meet. Nobody can stand it, the burden gets too heavy. "You always ask for more; you are always complaining and never seem to be in possession of any funds. The people will put us out of office." This is the way the councillors shout. The patricians beg them to be liberal. "If the town will exist honourably, she must spend and act accordingly." And the confusion begins in real earnest. The Burgomaster has called order several times, nobody takes any notice. His clerk Ethelerus rather enjoys the disturbance, and does his best to keep it up. The councillors get more and more excited, and begin to call one another names. In vain does the Burgomaster try to restore order. "Gentlemen, do you call this worthy? Is this the proper dignity of a city council?" The noise gets worse and worse, slumbering passions are awakened, they begin to clench their fists and stand on the benches in their determination to be heard. Ethelerus enjoys this immensely. "Now we shall have some fun," he says "now there will be a row." And really the meeting seems to have developed itself into an organised prize fight. This is more than the complacency and dignity of the Burgomaster can endure.

At last we hear the voice of the Burgomaster thundering out the words "Order, order—sit down!" and he explains, in a lengthy speech that on this occasion they had to discuss a more pressing question than the funds—namely the great distress. Everybody knew that all possible remedies had been tried, and had failed. At last a strange musician had offered to free the town of this pest, and to get the rats to follow his sounds of music. If the council was willing to accept this proposal, he would send for him to ask him his terms. Everybody agrees and the musician comes. He says his name is Rinnold Singuf, but knows nothing whatever of his

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parents or native place, the former he never knew, the latter he had never seen. For the accomplishment of his feat he asks two marks silver, and a gift to be hereafter dictated for his own enjoyment, with the disappearance of the last rat. He can only do the work at the time of, and with the assistance of, the full moon. The councillors are astonished at the high price demanded, however, the pest is too troublesome and unwillingly they consent to the bargain. Besides this, the musician makes it a condition that on the night he is to work the gates of the town should be left open, and that nobody should attempt to follow him into the street. Everything agreed to, the meeting is adjourned, and, according to ancient custom, the stranger is asked to partake of some refreshment with them—in the Council Hall of the town.

Whilst this was going on at the Town Hall Regina, the pretty daughter of the Burgomaster, is talking to Dorothea, their housekeeper, who loves Regina like her own daughter—long be it known, Regina had lost her own mother long before. The subject of this conversation soon might guess—a love affair, of course. It appears that she is more than indifferent about Herbert, the son of the burgomaster of Swanenburg, who, however, has been far away for some time past. And while they are talking the Mayor appears. His visit has some meaning. He brings the good news that his son had returned from Strassburg where he had been made master, and hints that his visit has another reason. The Burgomaster is called home at once, and, as customary in the old times, the two gentlemen sit down together over a bottle of Bacharacher, and agree on the union of their two children. Regina appears as the happy betrothed of Herbert, who soon hears of his good luck, and thus the first act ends.

(To be continued.)

WINTER OPERA.

ENCOURAGED doubtless by the great success of the season last year, Mr Mapleson has commenced a series of operas at Her Majesty's Theatre on the same plan as that which proved so popular. This commenced on October 18. A contemporary, in reviewing the preliminary announcement, thus writes:—

"The manager has evidently taken heart of grace from 1878, and has resolved upon doing all in his power to deserve a renewal of the favour thus so lavishly bestowed. We infer this not only from Mr. Mapleson's explicit assurance, but from the nature of his arrangements as stated in the prospectus just issued. He announces—for example, the names of nearly thirty artists—more than sufficient to constitute a good working company if not too many for the changes which are so grateful to public taste. Amongst the sopranos we find Mlle. Ilma di Murska, who now comes back after long wanderings and much adventure in distant regions, Mme. Pappenheim, Mme. Cosmond and Miss Minnie Hauk, who will play Carmen, and also Katherine in Goetz's *Taming of the Shrew*—a part she was fortunate enough to "create" under the auspices of the lamented composer himself. Mme. Marie Roze will also add to the attraction of the season, along with Mme. Trebelli, Signor Fancelli, Signor Frapolli, Signor Brignoli, Signor Rota, Signor Antonucci, Signor Foli, and others more or less well known upon the Anglo-Italian stage. With such artists all respectable and some eminent, a good orchestra, and an efficient, if not numerous, chorus, there is no reason whatever—apart from the fact that nightly performances entail insufficient rehearsal—why Signor Li Calzi should not conduct a series of representations having a real musical value. The repertory, as published, contains twenty-two operas, and includes most of those which have recently proved attractive such as Verdi's *Aida*, Wagner's *Flying Dutchman* and *Rienzi*, Thomas's *Mignon*, and Bizet's *Carmen*. In this department, however, the chief interest arises from Mr. Mapleson's promise to give Goetz's *Taming of the Shrew* (*Ostermia e Petruccio*). To the production of *Der Widerspenstigen Zähmung* at Drury Lane Theatre a little while ago, we owe our first acquaintance with Hermann Goetz, which acquaintance ripened into friendship with a rapidity almost unexampled. Since Herr Carl Meyder did us the excellent service of introducing the opera to English notice, nearly all the composer's larger works have been performed, and many of them have been published, in this country so that now Goetz occupies a position from which it would be hard indeed to remove him. We anticipate the creation of interest in musical circles by the production of his famous opera, and it is easy to foresee that the many beauties of the work will more than ever strengthen the reputation of a master too early called away from the scene of his labours. Mr. Mapleson hints at "various novelties," in addition to *Ostermia e Petruccio*, but nobody will insist upon these provided Goetz's work be adequately put upon the stage. We should add that the season's attraction comprises the first appearance here of a "Royal Spanish Ballet Troupe" concerning which further particulars are promised. As regards the prices of admission and the absence of dress restrictions, the season will be conducted upon the common sense principles which we trust will soon prevail in operatic managers generally."

On Saturday, October 18, the season was inaugurated, as is customary, by a performance of the National Anthem which preceded Verdi's *Aida*, splendidly mounted and most commendably played. There was a good band, conducted by Signor Li Calzi, an excellent chorus, and a ballet which must have delighted the most ardent admirers of this form of subsidiary aid to effect. The title part was played by Mme. Marie Roze (Mrs. H. Mapleson), for the first time in England, and judging from the great success achieved by her it may be hoped, not for the last. Her acting was sympathetic and her singing excellent, the music appearing to lie well within the compass of her voice. Mme. Trebelli was the Amneris, the best the London stage has seen. Signor Frapolli was a passionate Radames, having but one fault namely a too great willingness to accept an *encore*. The part of Amonasro was sung by Signor Pantaleoni, a new comer with a fine voice and considerable dramatic fervour. Signor Pinto as Ramphis the priest, and Signor Snazzi, the king, made up a complete and generally excellent cast.

On Monday, October 20th, *Dinorah* was given, with Mme. Ilma di Murska in the part which gives the title best known in England to the opera. Her voice shows signs of wear, but her singing was most thoroughly artistic. She was well supported by Signor Frapolli, who made an excellent Corentino, Signor Rota as Hoel, and Mme. Pisani as the Greybeard. On this occasion the opera was conducted by Mr. John Hill. The evening following, *Carmen* was given, with the incomparable Minnie Hauk. The house was full, and the enjoyment of the audience proportionately great. Signor Tecchi was the Don José, and a very good all-round representative of the part, and Signor Pantaleone was the Toreador imposing in person, somewhat exaggerated in acting, and at times untuneful in singing.

Lucia di Lammermoor, with Mme. Ilma di Murska; *Mignon* with Minnie Hauk; *Faust*, with Mme. Hélène Crosmond, besides other operas, have been given with more or less success so far as the season has gone.

BRISTOL MUSICAL FESTIVAL.

UNDER the patronage and with the support of the Corporation, the Bristol Musical Festival commenced at the Colston Hall on Tuesday, 14th. Mr Charles Hallé was the director, Mr D W Rootham the chorus master, Mr George Riseley the organist, and Mmes. Albani, Thursby, Trebelli and Patey, Messrs. E. Lloyd, McGuckin, Santley, and Hilton, the principal vocalists. Preceded by two verses of the "National Anthem," the opening work *Samson*, with its strong dramatic feeling and marked character contrasts, was presented to a full house, the admirable orchestra and well-drilled chorus at once making an impression which promised success as far as it should depend upon the two most important elements in the interpretation of oratorio. The "Chorus of Virgins," "Fixed in His everlasting seat;" "To man God's universal law," "Hear Jacob's God"—numbers as different in purpose and sentiment—were given with a colour and expression rare in mass performances, especially in those of miscellaneous selection and only fully attained where, as in Bristol, the composer is a prophet and his expounders are his special votaries. The difficult soprano recitative portion of the oratorio was sung by Miss Thursby. In the third part Mme. Albani re-appeared, and, as at Hereford, was very favourably received. She gave a most brilliant rendering of "Let the bright seraphim" to which Herr Jaeger contributed aptly the trumpet obbligato. Mme. Patey's splendid voice and sympathetic powers as an interpreter of the sacred drama were displayed once more in the contralto solos, and nothing could have been more impressive than her "Return O God of Hosts," and "Ye sons of Israel." Mr McGuckin was entrusted with the exacting music of *Samson* and sang it skilfully and in good voice; if he did not succeed in conveying all the subtler shades of emotion or pathos in one or two of the solos, his "Thus, when the Sun," was unexceptionable, and his performance as a whole was marked by care and promise. Mr Santley was full of force and vigour as Harapha, and Mr Hilton as Manoah was intelligent. With the orchestra and chorus as effective and well balanced, and the majority of the principals so adequate, the festival could hardly have been inaugurated more worthily. In the evening there was a full audience for the miscellaneous concert which commenced with Weber's *Euryanthe* overture and included Beethoven's pianoforte concerto in E flat, with Mr Hallé as pianist, Schubert's unfinished symphony in B minor, and Mendelssohn's "First Walpurgis Night." Mme. Albani and Miss Thursby in a duet from Bellini, Bride, and Gounod, and Messrs. Lloyd and Santley and Mme. Patey in the cantata, were the vocalists. The varied and spirited programme was delightfully rendered by both singers and instrumentalists. On Wednesday morning *Elijah* was performed to a crowded audience by Mme. Albani, Miss Thursby, Mme. Patey, Mr Lloyd, and Mr Santley, in a manner which calls for no remark save that the principals and subordinate combined in an even and graceful interpretation of Mendelssohn's popular work. In the evening the opening piece was Mendelssohn's Scotch Symphony, graphically rendered by the orchestra. Mme. Patey followed with "Care mio ben," and Mme. Albani with Mendelssohn's, "Hear my prayer," the choir and organ without the orchestra, supporting her delightfully. Mr McGuckin sang "Deeper and deeper still," and "Waft her, angels," with great truth and feeling. Some orchestral selections from *Lohengrin* came next, and Miss Thursby—Herr Straus playing the obbligato—gave pleasingly Herold's "Jours de mon Enfance." The choir and band rendered with good effect Mr Hecht's setting of Tennyson's "Charge of the Light Brigade"—a spirited if somewhat exacting, composition likely to be popular from merits of its own, apart from the stirring nature of its theme. In the second portion of the concert after Cherubini's overture to *Anacreon*, and Mme. Albani's graceful version of "Care nome" (*Rigoletto*), *Rinaldo*, Brahms's new cantata, was introduced. The piece was noticed on its production at the Crystal Palace last season, and requires no new comment. Mr Lloyd sang the solos, and was well supported by the band and choir; but whether because it came late in the evening, or because of its want of stirring dramatic force, the work created but little interest. On Thursday morning, the *Requiem* of Mozart and the *Stabat Mater* of Rossini formed the programme. In the former, Miss Thursby, Mme. Patey, Mr McGuckin and Mr Hilton were most happily combined, and in the latter, Mme. Albani, Mme. Trebelli, Mr Lloyd, and Mr Santley were heard with brilliant effect.

The quartet, "Quando Corpus," was one of the best pieces of singing heard at the Festival. The artists were thoroughly *en rapport*. Mr Lloyd must not sing a natural instead of a flat, in defiance of the author even though the practice of Exeter Hall is to encourage this alteration.

The evening concert had for its main feature Beethoven's Choral Symphony, while the overture to *Ruy Blas*, the serenade and dance from Goldmark's 'Rustic Wedding' (Ländliche Hochzeit) and the gavotte and quartet from a suite by Raff, with Mr Hallé again as pianist, were other important items. In the miscellaneous selections, which were many and varied, Mme. Trebelli obtained successes with the rondo from *Mignon*, "In veder l'amata stanza," and the Habanera, from *Carmen*. Mr Sandey was honored for Sullivan's "Thou'rt passing hence," and Mr Lloyd was equally successful with Loder's "Wahn from thy grave Giselle." The performance of the symphony was splendid. Miss Thursby, Mme. Patey, Mr McGuckin, and Mr Santley were at their best, and it would be impossible to speak too highly of the manner in which orchestra and choir combined in the finest and harmonious *ensemble*. No better test performance could have been devised upon had such an object been desirable, and the results were a triumph alike satisfactory to Mr Hallé and his excellent coadjutors, from Mr Rootham downwards, and to an audience provided beyond the pattern of more than one recent festival. The proceedings concluded on Friday with the *Messiah*, supported by the principal artists who had appeared in the previous oratorios, and by their confrères in the same effusive way. For what it undertook to do, then, the Bristol Festival has been an undoubted success. But if on *quasi* national occasions like this we are not at our best as interpreters of works "familiar as household words" from repetition, it is clear that we ought to be; and the demonstration under the direction of Mr Hallé is therefore, after all only entitled to take rank as an event because it has relatively excelled other demonstrations in the same sense. Had it departed from the traditional only far enough to have attempted one or two unfamiliar works, or even a single novelty of importance, it would have had the highest claim to consideration of contributing to a development of the musical genius of to-day, which stagnates from want of encouragement, when it ought to receive fresh impulse from every such celebration.

On Thursday Mr Hallé and several of his confrères, as well as some favoured visitors to the Festival, were entertained by the Mayor of Bristol, Mr Edwards.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *October* 25*th*, 1879.

On Thursday, September 25th, a concert was given in the Trocadéro, au bénéfice de l'Orphelinat Prosper d'Auteuil avec le généreux concours de M. Got, Mesdames Reichemberg, Thénard, Roussel (de la Comédie Française) et Mlle. Adèle Isaac (Opéra Comique) &c. &c. The chief feature of this concert was a very pretty Églogue Dithique, entitled "Ruth" by César Franck which was directed by the composer. The work is suggestive and rural.

On Sunday, the 28th of September a concert was given in the same Salle in aid of the funds of "L'Association des Artistes Musiciens" founded in 1843 by Baron Taylor, and reorganised in 1876 as a society of public utility. Two part songs were sung by the choral society. "Les enfants de Paris" done by A. Dard "Sous la Feuillée" and the other, "A l'Horizon," by C. du Vos. Both may be conscientiously recommended to choral societies, as effective and worthy of being made known. Many famous artists helped to make this concert a success. Another for the same good object is announced to be given in the same Salle next Thursday, on which occasion Miss Adelina Patti is to sing. All the societies founded by Baron Taylor are uniting to erect a monument to his memory. His name is also to be given to a street in Paris.

On Sunday, October 5th, a concert was given in the Trocadéro by M. Edmond Lemaigre organiste de la Cathédrale de Clermont Ferrand, membre de l'Académie Royale de St. Cécile de Rome. He played pieces by Rich. Dubois, Batiste, Guilmant, Widor, Handel, and several melodious compositions by himself. His style quite different from anything we have heard in organ playing, is very clever and always in good taste. He was assisted by Mlle. Tayan (violinist) Mlle. Mielen (pianist) and Mlle. Rosarelli. M. Lemaigre was further assisted by M. D'Alani (du Théâtre Impérial de St. Petersbourg) M. E. Gillet (violoncelliste solo des concerts Colonne) and M. Ivan Caryll.

On Sunday, the 19th, a concert was given by M. F. Gregori (administrateur des concerts). He was well supported by celebrated artists. Mlle. Rosarelli sang again; but the chief feature of this concert was the organ playing of M. Ch. M. Widor (organist of St. Sulpice, I were it sinks not). A sérénade by him for flute violin violoncello piano, and organ was performed, also a tarentelle by M. Saint Saens, for flute, clarinet, and piano. The programme of the first Concert Populaire of the season, in the Cirque d'Hiver under the conductorship of M. Pasdeloup, included:—I. "Scotch Symphony" (Mendelssohn). II. "Chant d'amour" (for the first time—Schumann). III. "Impromptu Hongrois" (Schubert). IV. "Airs du Ballet" (for the first time)—Rubinstein (tirés de l'opéra du Feramors). *a* "Danse de Bayadères." *b* "Danse des Fiancées." *c.* Seconde Danse des Bayadères. *d* "Marche Nuptiale." V. Concerto in C minor for piano—Beethoven (performed by M. Théodore Ritter). VI. Ouverture des "Vêpres Siciliennes" (Verdi).

Last but not least it is our pleasant duty to speak of the first Chatelet concert of the season, under the conductorship of the deservedly much appreciated M. Colonne. Beethoven's C minor symphony, and for the first time, a suite for orchestra, by Léo Delibes, entitled "Sylvia," which has been already heard at the Crystal Palace. Schubert's "Grande Fantasie" (Op. 15) arranged for piano and orchestra, by Liszt, was splendidly played by M. Saint Saëns. If he is not quite a German "Wanderer" in the lovely theme which is here so touchingly worked out, he nevertheless, interpreted the work with great refinement and cleverness. Massenet's "Divertissement des Errantes" (of which we have already spoken) was performed, and the concert concluded with Auber's Ouverture de "La Muette."

[We take this opportunity of stating that by our remark in our last paper that Baron Taylor was "English in his talent for organisation and rendering help to those in distress," we did not mean to imply that such talent was *merely* English. Nothing can exceed the *spontané* generosity of the French, and it has truly been said that "Paris is the only city in the world which understands all situations."]

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG *October* 1879.

Our winter season re-opened on the 9th of October with the first Gewandhaus-concert to which a lively rendering of Schumann's overture to "Genoveva" formed a worthy opening. Following this work was the aria, "An jenem Tag," from "Hans Heiling" by Marschner interpreted by the celebrated baritone-singer Carl Hill. We have so often spoken of Hill's fine vocal power and execution that it is quite unnecessary for us to dilate upon them now. We must nevertheless state that his excellent qualities are as prominent as ever. On the same evening we also had the pleasure of hearing him in Schubert's "Erlkönig" and "Frühlingsglaube" and Schumann's "Waldgespräch" and "Ich grolle nicht." This last song was an encore, added to subdue the unceasing applause of the enraptured audience. Herr Reinecke accompanied at the piano with his well known ability. The instrumental soloist of the evening was our local concertmeister, Herr Heinrich Schradieck whose selections consisted in Spohr's D minor concerto, and a new suite for violin and piano by Carl Reinecke. Herr Schradieck is not only a first rate violinist, but also a perfect musician and he must be acknowledged to be one of the best artists of the present time. His playing unites a blamelessly clear intonation with fine tone and brilliant finish and these technical qualities he employs in a noble and truly artistic manner. Spohr's concerto never pleased us so much as on this evening, and the public evidently shared our good opinion. The rendering of Reinecke's suite by Schradieck and the composer was on an equal standard of excellence, the artists eliciting the most hearty applause. The suite itself is divided into four movements—prelude (e minor), arioso (c major) gavotte (a major), and finale (a minor). The whole composition throughout is very noble in style. If we have a preference for any one particular movement it is for the pretty and expressive arioso, of which the penetrating melody must at once exercise its charms on every cultivated listener. The concert concluded with Beethoven's Eroica Symphony executed to perfection by the Gewandhaus orchestra.

Herr Heinrich Bonawitz, a pianist of Vienna presented himself to our musical world by giving a "Matinée d'invitation" at the Hinthner rooms, on which occasion he played Beethoven's A flat major (Op. 26) and C minor (Op. 111) sonatas Chopin's B flat minor scherzo, and a few other pieces. This Matinée he followed up by three concerts at the Gewandhaus, where he played fifteen sonatas of Beethoven (five on each evening). We did not hear him play all these, for Herr Bonawitz does not appear to us a correct interpreter of Beethoven. He certainly possesses great technical virtuosity and an astonishing memory and his whole manner of playing has artistic style about it; but unfortunately, his other musical qualities seem but indifferently developed. Above all his want of rhythmic firmness disturbs the effect of his playing. He also takes great liberties with the *tempo* and the original text. There is certainly room for improvement in his playing, and we hope that having had his attention drawn to his failings by our local press he will seek to remedy them in future.

MUSIC IN BERLIN.

October, 1879.

The concert season has commenced rather earlier than usual this year. The Academy of Music the only public concert-hall in Berlin where on beer is sold opened on the 13th inst., and Joachim with his quartet colleagues, who remain the same with the exception of the violoncellist, opened the proceedings. The former cellist, William Müller who was obliged to leave Berlin, has been well replaced by R. Hausmann, a change we notice with pleasure, as one can scarcely enter into a comparison

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between them. Hausmann is the perfection of a cellist and a thorough musician, whilst Müller is merely a mechanical player. The first quartet soirée presented no novelty. Three quartets of the now no longer unknown composers, Haydn, Mozart, and Beethoven formed the programme and each was loudly applauded by the large audience assembled. It is to be regretted that a quartet party like that should be so conservative and exclusive in their choice of pieces. If we except Brahms, who is intimately connected with Joachim through personal friendship, no living composer is noticed. In no country in the world—I don't know how they manage in China and thereabouts—are the *living* artists more ignored than in Germany; and it is no exaggeration to say that the German artist only becomes famous by his obituary. However, I will not write long on this subject. It might give cause for sad reflections. I am glad to be able to state that Berlin has now a splendid public orchestra, the want of which has been keenly felt. The conductor Lustig, son of the "old Liebig" who was celebrated for making classical music popular, has come with his orchestra from Ems and by directing two concerts has proved himself a skilful conductor. Besides, he has given notice, by advertisements, &c., that his orchestra is open to all artists and to amateur societies on payment of a very reasonable premium. We have had a similar institute in Berlin before; our readers will remember what we said about it some time ago. The "Berlin Symphony Orchestra," about which I then spoke, has not improved since. On the contrary, it gradually sinks lower and lower, and one may with certainty say that it will soon be reduced to nothing. The chief reason for the failure of this once-flourishing institute is the selfishness of the members, the almost republican spirit of its rules, which hinders the conductor from following his ideas, and cripples him in his actions. The members, many years ago young and spirited, are now indifferent and weak, never having been supplemented by new vigour. The natural laws of renovation are not only necessary in *one* particular body, but as this example teaches, necessary in all cases.

I may still be permitted to say a few words about our departed friend Carl Eckert, conductor of the orchestra of the royal opera here, who died suddenly on the 14th inst. of apoplexy. He was on the way to an evening party, but was taken ill, and when he arrived home in a cab was found dead. Carl Eckert was born on the 7th of December 1820, in Potsdam, and was the son of a soldier. When he was still young, he claimed attention by his extraordinary musical talent, and was counted as a wonder at least for his age. His teachers were for the piano, Rochenberg and Greulich; for the violin, Hubert Ries. Under Rungenhagen he made his Compositions Studien, which he continued under Mendelssohn (1839). In 1841 Eckert went travelling in France, Belgium, Italy &c., to study his art. In 1851 he became accompagnateur at the Italian Opera at Paris; in the same capacity he accompanied Henrietta Sontag on her travels through the United States, and in 1852 became conductor of the Italian Opera in Paris, which office, however, he resigned in 1853 in order to go to Vienna. Here he was nominated conductor of the orchestra of the Court Opera, and, later on, technical director of the same establishment. It was quite unexpectedly that he resigned his influential position in 1860, and went as conductor of the royal orchestra to Stuttgart. The reasons for this change were mysterious, and still more so was his dismissal, in 1867, when he retired into private life at Baden Baden. And strangest of all it seemed when suddenly, in 1868, he was called to become the conductor of the royal orchestra in Berlin. Taubert and Dorn, then the conductors, being pensioned off, although they were still comparatively young and active. Eckert, with an energy which promised well, began the management on the 1st of January, 1869, but with years his vigour grew less. In everything which concerns music he was skilful, and as conductor he counted one of the best of the present time. Nor as a composer has he been less successful, and in a small form he has written several encouraging pieces. His last great work was a violoncello concerto, by which he has enriched the poor literature of this instrument.

Xaver Scharwenka.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, *October 12th*, 1879.

Some weeks more and the concert-season will begin. Meantime the programmes of the great concerts (with orchestra and chorus) have been announced, and names of great value among which Joachim and Brahms, are in view, to give the forthcoming season an aspect of charm. A new sonata for violin and piano by Brahms is promised, also a new quintett by Dessoff. The Gesellschafts-concerts will bring a hitherto unperformed overture ("des Teufels Lustschloss") by Schubert, a recitative for soprano with orchestra (*Primo amore placer del ciel*) by Beethoven, two new violin-concerts by Saint Saëns and Raff, the former to be performed by Marsick, the latter by Rappoldi from Dresden, formerly a scholar of our conservatoire; a cantata ("zur Rathswahl, 1731") by Bach; the pianoforte concerto, Op. 15, by Brahms; "Christus" by Mendelssohn; Requiem by Berlioz; and last not least, the "Messiah." The Philharmonics have announced Brahms's symphony, No. 2, Schumann's No. 4; Raff ("Im Walde"), Mendelssohn (a minor), Volkmann (a flat), Rubinstein ("Ocean"), Liszt ("Tasso"), Beethoven (Nos. 4, 7, 9), Dvorák "Rhapsodie," Goldmark's overture, "Penthesilea"; Berlioz's overture, "Benvenuto Cellini," &c.

The Hofoper has performed the whole *Ring des Nibelungen*, and is now at work with another ring, the operas by Mozart, from *Idomeneo* to the *Zauberflöte*. The former has not been heard in Vienna since 1820; its first performance there was in 1806 (although it was composed in 1780, and heard for the first time in Munich in the following year). The actual novelty was a new ballet and an opera with a German translation, *Don Pasquale* first performed in Vienna, May 24, 1843, Donizetti himself conducting. The part of "Norina" has been sung in Vienna by Tadolini, Artôt, Patti, Zucchini, Ennerdi, Padilla—all singers fully capable of giving the best expression in Italian opera. Where is the German stage which could rival with them? All in all, the present performance was at least respectable; Mme. Schnitch Proska showed herself to be a brilliant fioritura-singer and was much applauded and no less the Herren Mayerhuber (Don Pasquale), Rigo (Doctor Malatesta) and Walter (Ernesto). It was a pity that the opera was so much shortened for the sake of the ballet which followed on the same evening. This ballet, for title "Dyellah, or die Tänzerinnen in Indien," is of the phantastic-comic order. Emil Berri, the author has also written "Karnevalsabenteuer in Paris." The argument of the new ballet is as nothing; it depends for its attraction upon its splendid richness of costumes, combined dances, marches, masquerades, bacchanales, and other effects. The audience was amused and had no time to observe that the whole was simply a kaleidoscopic pleasure—a delight for the eyes of children—especially for modern children of a larger growth. Fräulein Cerale, the first ballerina was honoured with much applause. The music is very trifling so that the composer may think himself highly honoured in being mentioned at all.

In the Carltheater (suburb Leopoldstadt) *Bianca* has just been performed for the seventy-first time and is now to be produced in Paris. It has been heard in Frankfort, Prague, Leipzig, Brünn, Berlin, Graz, and Pesth. The theatre an der Wien which re-opened September 27 with a show piece, [Ausstattungsstück] *Die Kinder des Capitain Grant*, has another ballerina Sgra. Sophie Coppini solo-danseuse from San Carlo in Naples and La Fenice in Venice. By her dexterity and audacious style of dancing she creates a mighty furore.

Operas performed in the Hofoper from September 15 to October 12: *Afrikanerin, Lucrezia Borgia* (twice), *der Ring des Nibelungen* (Rheingold—Walküre—Siegfried—Götterdämmerung), *Faust, Sicilianische Vesper, Mignon, Tannhäuser, Königin von Saba, Freischütz, Hugenotten, die Juden, die Stumme von Portici, Aida, Carmen, Don Pasquale* (first time), and the new ballet, *Dyellah*), *die Walküre, Norma, Mathenkal,*

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Reviews.

Peters' Edition of Mozart's Pianoforte Sonatas, Beethoven's Pianoforte Sonatas, and Weber's famous Pianoforte Compositions. Practi Ausgabe. Leipzig: C. F. Peters. Sole agents in England, Augener and Co. London.

THERE is unfortunately no phrase in the English tongue which can comprehensively express the meaning of the words "Practi Ausgabe;" as a rule the French term is adopted, and the words *Edition de luxe* are used to express our notion of elegantly printed, bound, or illustrated books. But while it is acknowledged that the language is deficient in the proper and most applicable term, it must also be admitted that the power of administers for that which is worthy, beautiful, and valuable is quite as strong even though the word may fail to give epigrammatic expression to the pleasure it gives. It is for this reason that we have more than usual gratification in undertaking the duty of recommending with every confidence the beautiful new editions of the pianoforte works of the great masters whose names are mentioned above. For more than one quality the publication is entitled to notice. The beauty of the engraving of the printing, and the bright legible appearance which the pages present, are powers which commend themselves "of their own excellence." That for which musicians will value the edition is less patent to the superficial observer, but is of the utmost consequence regarded from an educational point of view—namely, the accuracy of the text, and the intelligent method in which the fingering and other teaching directions are given where needed. The fingering is of course according to the German method, but this is now so well known in England that no difficulty will arise as to its use even where other methods are employed. At the most it would be very little trouble to alter the fingering if it was necessary so to do. In fact the task might be made the means of educating the observant faculties of the pupils who may be set to make the needful alterations, they by so doing may acquire an intimacy with the formulæ much more quickly than from the ordinary way. As far as the fingering itself is concerned, the teacher will recognise with much pleasure that some of the most difficult passages are made easy by the simplicity of the directions, and this among others will be counted as one extra reason why the work should be considered as of an educational value almost equivalent to the beauty of the appearance. To these numbered qualities may be added another and one which many will be inclined to consider as of more importance than all that precede it—that has been stated concerning it. An elegantly printed book whose subject or matter is of small degree of accuracy, acquires a worthlessness in the inverse proportion to its outward aspect, and is dear at any price. A work of almost unequalled accuracy, beautiful form, and marvellously cheap must, on the other hand, be said to gain in value in the direct order of the smallness of cost. When it is said that any one can now become the owner of the sonatas of Mozart for four shillings, of Weber's compositions for the piano for three, and of the whole of Beethoven's sonatas for nine shillings, in such an edition as that now before us, the wonder and admiration for the worthy firm who have given such noble works in a form and at a price accessible to the poorest among musicians and amateurs increases at each turn of the leaf. When the history of music in the nineteenth century comes to be written—the worthy and enterprising work done by a few publishers in sending forth such wonderfully cheap and good works for the advantage of the student and for the spread of knowledge must occupy a considerable share of attention. The extension of study in musical accomplishments, the facilities for the performance of home music, and the consequent thereby of the kindly affections of domestic life—the opportunities given to the student to become acquainted with the master thoughts of the best minds in music, and the civilising influence of the art in general, would have been as nothing had not certain of the music publishers have helped the work by literally placing it the disposal of all who were interested the ready and inexpensive means of gratifying the desire for knowledge, entertainment and instruction. The historian of the art life of this century must recognise and duly record and for the work done in a long and honourable past, doing in the present, and expected for the future, the name of the firm of Peters, as among the most worthy and distinguished in bringing about this end, deserves to be placed in a high, if not the highest, rank.

The Children's Mozart. Short pieces for the pianoforte. By W. A. MOZART. Selected, arranged (without octaves), fingered, and revised by E. PAUER. London: Augener & Co.

EXCEEDINGLY encouraged by the success which has attended the former works modelled after the like plan, Mr. E. Pauer has added another obligation to the many for which the public is indebted to him in sending forth "The Children's Mozart." A most interesting volume containing thirty pieces for pianoforte solo, and six for pianoforte duet. The solos very properly commence with three minuets composed when six years old, and an allegro gradoso in E flat, written in his eighth year. These will of course commend themselves highly to the children, for whom the work is arranged, and it may also be said that they will not be without some degree of interest for those who are more advanced in age and yet have some delight in tracing the development of genius as exemplified in the monuments of art. The pieces contained in the volume compare minuets, extracts from sonatinas, from masses, symphonies, transcriptions of songs, choruses, arias, duets, marches and movements from sonatas, all admirably arranged, carefully fingered, and with the relative time value marked by means of lines drawn perpendicular between the treble and the bass. This introduction will make the matter of the rhythm tolerably easy to the minds of children. As a special delight and as a means of exciting emulation an excellent biography illustrated with woodcuts, which forms one of the subjects in the beautiful volume of biographies entitled, "The Great German Composers," prefaces the selection. This, with the general excellence of the contents of the volume, forms an admirable addition to the list of works designed for the use and benefit of children, which already includes extracts from the works of Haydn, Bach, and Handel, and now Mozart, of all the musicians the one whose child life and child-efforts must, of their very nature, excite a chord of sympathy in the minds of the young.

Pianoforte Studies. By STEPHEN HELLER. London: Ashdown & Parry.

MR. LINDSAY SLOPER, to whose careful and sympathetic care the task of editing and arranging these famous pianoforte studies has been committed, has discharged his duty faithfully and well. He has classified the several pieces—one hundred and seventy seven in all—in the order of difficulty not only as regards *technique* but also with respect to the requirements of the cultivation of expression and rhythmical feeling." In the short preface accompanying the publication Mr. Sloper points out that the idea had already occurred to a musician of repute in Vienna, Herr Hans Schmitt (to whom one of the numbers is specially and quaintly inscribed); but he did not venture beyond making a talk of the various studies in the order he would recommend them in practice. The plan was necessarily incomplete, since, to make a *perfectly* graduated study of them, it was necessary to be at once possessed of the entire work, consisting of twenty books."

The author in the last edition of these pieces thus speaks of them:—

"A great number of studies for the pianoforte already exist, solely intended to form the conclusion of the degree. In writing a series of short characteristic pieces, I have aimed at a totally different object. I have wished to habituate both students and amateurs to execute a piece with the expression, grace, elegance, or energy required by the peculiar character of the composition. More particularly have I endeavoured to awaken in them a feeling for musical rhythm, and I desire for the most exact and complete interpretation of the author's intentions. In order that my object may be the better attained, I may be permitted to request teachers to which that their pupils carefully retain the following studies with all the nuances, details, and sentiment appertaining to each of them.

"STEPHEN HELLER."

To this Mr. Lindsay Sloper adds these words:—

"It is obvious that this purpose—the cultivation of expression and rhythmical feeling—being paramount in M. Stephen Heller's mind, and the technical difficulty of each study of secondary consideration, there might occur in our book studies which, while making no greater demand on the musical mechanism of the pupil than others, would present much greater mechanical obstacles to overcome."

It remains to be said, as far as the appearance of the work is concerned, that these twenty books have been sent forth arranged not according to Herr Schmitt's plan, but according to one devised by the present editor. He brings with him to the task an intimacy extending over the whole of his professional life. To which it may also be added that a keen insight into their value for the purpose of furthering the progress of the young student is also displayed in the method of so ordering them. The fingering has been carefully marked, and all that has been done is influenced by the best judgment and correct taste. Those who desire to become familiar with the strain of thought peculiar to Stephen Heller cannot do better than seek an early introduction to these competent and genial editions of his educational writings as they may be called. They are worth study, for Heller is a fascinating writer, and his style, as his biographer M. H. Barbedette says, "is no mere copy of another, it is stamped to the highest extent with that originality which is the offspring of character and temperament."

From Foreign Parts (Aus aller Herrn Ländern) Suite of six characteristic pianoforte Duets. Composed by MORITZ MOSZKOWSKI, op. 23. London: Augener & Co.

The taste, talent, and observation of Herr Moszkowski are well displayed in these beautiful pieces. They are severally entitled "Russia," "Germany," "Spain," "Poland," "Italy," and "Hungary." Each country is represented by melodies and harmonies which recall their characteristics. These are sufficiently contrasted to form a striking sequence of effects such as is required in a piece professing to be a suite, and yet having a sort of connected link by key relationships. Thus the first ("Russia") is in A minor; the second ("Germany") in F; "Spain," the third, shows a return to A minor, alternated with and ending in the major; the fourth ("Poland") is in G sharp minor; the fifth ("Italy") is in A major, and the last is in F major; thus when the piece is played consecutively, ending with the first proposed key. Notwithstanding the fact that the Tarantella of "Italy," the Czardas of "Hungary," the Bolero of "Spain," and the volkslied and dance of "Germany" are imitated with wonderful tact and taste, the composition is thoroughly original, admirably written for the pianoforte, and contains interesting work for pianoforte players, and sufficient evidence of the genius of the composer to help to augment his reputation.

Quartet in G minor by LOUIS SPOHR, arranged for pianoforte duet by A. SCHILLING. London: Augener & Co.

In the absence of means for the full performance of favourite works written for instruments not readily attainable, the arrangements of the works by competent and appreciative hands is by no means to be despised. They serve the useful if not the laudable end of making familiar to the ear that which might in a large number of instances remain simply a picture to the eye, and "a harmony in the imagination" only. It is not every town that can command a quartett of skilful players who will not rest within the measure of all to be able to execute with facility upon the instruments for which the composition is designed all the technical difficulties in a form at once satisfactory and pleasing. On the other hand, there are few homes now without a pianoforte of some sort or another, and there are few houses in which music is cultivated which cannot call into exercise two willing and able players. For their use and benefit, and in aid of the further spread of the knowledge of the worthy works of the great masters, carefully written arrangements of such works should be always welcome. Of course there are arrangements and arrangements, some which are so called by the stretch of compliment, and others which may be fully received with the confidence which good and conscientious work should of necessity inspire. Of the better sort, and therefore entitled to a cordial welcome, is the arrangement by Herr Schilling now under notice. Those whose fortune it is to be within reach of hearing a good quartet will be glad to make preliminary acquaintance with the conductor of any work they may have the good fortune to be about to hear. For them arrangements in this form cannot but have special charms. If it is well done, the parts are not difficult, and above all it is cheap. It is therefore not at all unlikely that the new beauties of a favourite author will find prompt and ready reception in many quarters, as much for its own value as for the means it offers of ministering to a growing love for and desire for intimate knowledge of, the classical conceptions of the great masters in music.

Voluntaries for the Organ. By J. ANDRÉ. Vol. II. Op. 67. London: Augener and Co.

Short voluntaries for the organ are always welcome, for there are many players who are not possessed of the faculty of invention, and however skilful they may be in execution, not infrequently do themselves an injustice when they attempt to extemporise. They may be unable, in the first place, to invent a theme and in the second may not possess the needful power of arranging their ideas in anything like a tenable or presentable form: it is therefore better for them to accept such works as the present as well calculated to supply the deficiency in their own powers. Their weakness will be thereby strengthened, for an intimate acquaintance with such pieces will form the nucleus of a style, and act as suggestions for future guidance, and perhaps, in the end, open up a path which, but for them, might never have been discovered.

Of Herr André's special fitness for the task he has undertaken we have heretofore taken occasion to dwell upon, when the first volume of a like character was given to the public. The second volume now under notice, is in less excellent, but, on the contrary, brings with it some particular qualities all its own. There are altogether twenty three pieces in the collection in various keys major and minor, and in several styles—grave, gay, tender and melancholy. All are neatly and ably written, and form a good basis of study as well for the purpose of forming taste as for that of imparting a love for form and sweetness of melody. An intimate knowledge of organ effects is implied in the manner in which the pieces are written and expressed in the suggestion for the employment of stops of named character. All the pieces are good, and some are of more than common beauty, and will of themselves form the best recommendations the compositions should have with musicians.

Violin School. By FRIEDRICH HERMANN. Leipzig: C. F. Peters.

Instruction books as a rule should be cheap. There are many reasons why this should be a constant use tends to early destruction, and the means should be offered of being able easily to replace a damaged copy. They should be also good, for an indifferent book is dear at any price and if the cost of a bad book is augmented it is often not necessarily not sought after by those in whom it may appeal, but frequently sacrifices are made to secure possession and bitter disappointment is the issue. When a book is both good and cheap, there is a combination of two qualities which are likely to hasten and extend the success both commercially and artistically; that is to say, to make it worthy of the attention of teachers, of the study of pupils, and a prosperous venture to the publisher. Such is the Violin School of F. Hermann. It is both good and cheap. It is divided into two parts for the convenience of study. The first dealing with elementary instructions, the use of the bow, the easy positions and exercises in the various methods of bowing. The second deals with the more difficult positions, the art of shifting in the seven positions, and exercises for the cultivation of tone. All these exercises are for a single violin, without accompaniment of any kind, on the principle that the whole attention of the master should be given to the hand of the pupil during the lesson. The directions connected with and explaining the lessons are given in German and English, the latter of which might have been a little better written though it is by no means difficult to comprehend. Altogether the book is excellent, and is so cheap that it deserves to be made the general text book for amateurs as well as professors.

Part Songs. By HENRY SMART. London: Augener & Co.

It is well known that some of the late Henry Smart's part songs are among the classics of this particular form of composition. He was one of the first to adopt the style of part writing, and one of those who always held the highest place. The four pieces recently issued—namely, "The Gipsy's Song," "My Love is like the Swallow," "Summer Offerings," and "Autumn Song"—are beautifully melodious, not difficult to sing, and possess all the qualifications necessary to obtain and to maintain popularity.

Three Duets for Soprano and Contralto, and *Four Duets* for Baritone and Contralto. By J. BRAHMS. London: Augener & Co.

Good vocal duets, in which the parts are interestingly written, and not after the cut-and-dried manner are by no means so plentiful as might be supposed. It is, therefore with more than ordinary pleasure such attempts as these to supply something new for a much needed purpose may be noticed. The first three duets are beautifully written, as well for the voices as for the accompaniments. The words of the second duet, "The Path of Love," seem to be a translation of the old English song "Love will find out the Way." The third is a different setting of another portion of the words of the same song. The first of the three duets is called "The Sea." The duets for contralto and baritone, of which there are four are in quite a different style. The first "The Nun and the Knight" is a most dramatic setting of words and an ingenious employment of musical artifice. The second, "The Coquette and her Lover" is of a humorous character, as well in the style of the words as in the accompaniment which seems to be designed as a means to this end. The third, "The Streamlet Flows Onward" is equally melodious, characteristic, and thoughtful, and "The Huntsman's Farewell" the fourth duet is bright, flowing and effective. The whole set is well worthy of the attention of vocalists, whether public or private, as forming an easy means of obtaining a good effect at the cost of a very small amount of trouble which they require to be sung properly.

Eighteen Vocal Duets. By A. RUBINSTEIN. London: Augener & Co.

It is not altogether as a composer of vocal music that the reputation of Herr Rubinstein is maintained in this country. Elsewhere it is different. More than a hundred songs with pianoforte and other accompaniment have been given to the world by him; not to count the large number of part songs and vocal duets. These all belong to the higher orders of art, and as such have been accepted by a numerous abroad. In England he is known as a pianist of more than common skill and some manipower of works of magnitude, concerning which there is still some difficulty as to their complete acceptance in many quarters. The wider these works become known it is certain the better will be the admiration for them. Popular it is hardly possible they can soon be, in the common meaning of the term, for their lines are not laid upon a plan which accepts or even attracts the vulgar. The majority of people who judge of an author by their own estimate of his works, or by their opinion of the character of his compositions, are too apt to think that Rubinstein is too lofty for their comprehension, too deep for their fathoming, too subtle in their grasp. It will be necessary for them only to know the lesser vocal works of the truly great musician to effect a change in their opinions concerning him. Let, them, for example, take these eighteen duets, and study them carefully. Nothing could be more masterly, nothing more expressive. Their very simplicity will commend them to many minds now forming to attempt to make acquaintance with anything by Rubinstein while their melodic beauty will serve as an introduction to all who can value such qualifications. Already known to connoisseurs they will find a cheerful reception among those to whom all music is good when it is cheap, as well as among those to whom all good music is cheap pleasure. The collection—beautifully and clearly printed and issued at a price which, in another form, one of the duets alone would command—contains eighteen examples, having for titles the following:—1. "The Angel" (Der Engel), 2. "Sweetly, sweetly sang the bird" (Sang das Vöglein), 3. "The Land that I love" (Im heimathee Land), 4. "The Hunter" (Volkslied), 5. "The Wanderer's Morning Song" (Wanderer's Nachtlied), 6. "The Moment of Parting" (Beim Scheiden), 7. "The Night" (Die Nacht), 8. "The Cloud" (Die Wolke), 9. "The Bird" (Der Vögelein), 10. "The Dove and the Wanderer" (Die Turteltaube und der Wanderer), 11. "Evening" (Am Abend), 12. "Autumn Thoughts" (Volkslied), 13. "The Song of the Birds" (Lied der Vögelein), 14. "Woodland Song" (Waldlied), 15. "Dawn of Spring" (Frühlingsglaube), 16. "I've wandered" (Verirret), 17. "Evening by the Sea" (Meeresabend), 18. "The Lotus Flower" (Die Lotosblume). The English and the German words are given so that a choice may be made. The latter are of course the originals by various writers, and the former are exceedingly well written and convey the spirit and the inventor's thought, and they are also not without a certain amount of poetical charm all their own.

Grammar of Music. A Treatise on Harmony, Counterpoint, and Form. By HENRY HILES, Mus.D. Oxon. Manchester: Forsyth Brothers.

CONTRARY to the usual custom among the writers of elementary works on harmony &c. Dr Hiles has not accepted previously enumerated theories as the basis upon which to construct his arguments. He has preferred to think the questions out for himself, and in very truth it must be said that he has succeeded in placing before the student a straightforward, logical, and reasonable plan. "The laws of Harmony are deduced naturally and logically from the principle of consonance. No maxim is held binding unless founded upon some natural law; and the illustrative examples (upwards of 400) have been written not to show a few stereotyped, imitative modes of treatment, but to exhaust all the possible effects of the rules laid down."

Such is the plan which the author has chosen, and it must be admitted admirably and conscientiously carried out through the work. All is clear, plain, and to the purpose, forming as trusty a guide as it is possible to desire. In the face of so many theories of different character some of the principles may seem a little daring, but the boldness is that of confidence in the value of common sense. Dr Hiles evidently does not acknowledge the connection between the laws of harmonies and the agreement of sounds which form the basis of harmony, for he states (p. 3) "that harmony is founded on consonance and has no sort of connection with or reliance upon the phenomena of harmonics. The harmonics of any note include many sounds that never are by a musician audibly and designedly combined with it; and, on the other hand, do not justify or account for even so frequently-used a combination as its minor triad."

The truth of this statement is palpable. In the like quiet and confident manner the whole of the work is written, and as every position is made good and strengthened, the value of the treatise is thereby enhanced. The laws of dissonance are laid down with convincing authority. The rule relating to consecutive fifths is most clearly and in the first time lucidly stated. "Consecutive fifths are therefore more or less disagreeable, except where there is such an intimate connection between the different combinations that the root of one is the fifth of the other. Such a relationship exists between the triads of the tonic and of the dominant, and between the triads of the tonic and of the subdominant so that the dependence of the two dominant harmonies upon the tonic, which forms their sole head of union is again strongly evidenced."

This disposes effectually, because more scientifically, of the hitherto propounded theory that consecutive fifths are objective, because they give the idea of two keys.

There are many other points in the work which are worthy of special note, and were it not that space is limited some further quotations might be taken, to exhibit the excellent form in which the thoughts and expressions are set out. The book can be recommended with the utmost confidence as a reasonable and truthful exposition of the subject, perfectly consistent in its theories, even though it will be considered at outcourt with some

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already proposed schemes. For the reason that the notion of deriving harmonies from a mathematical source is not wholly tenable but must of necessity admit of modification many of the works on harmony have been constructed on fancy theories more or less reasonable, or the reverse. If the views of Dr Hiles are not the conclusive truth of the whole matter they are at all events stated in a manner which stands more favourably convincing more "four-square to the winds of heaven" than any yet proposed on the subject

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Dictionary of Music and Musicians Edited by GEORGE GROVE, LL.D London: Macmillan & Co.

THE eighth part of this comprehensive and elaborate work, just issued is marked by the like peculiarities which have distinguished the former parts. Most of the articles are interesting, and there is a vast collection of facts more or less accurate, and a quantity of information of a generally trustworthy character The list of words in the present part is brought up to the word "Mendelssohn," and a portion of the biography of that musician ends the part as the remainder of the article on the "Libretto" begins it The biographies also include notices of the Lichnowsky family the patrons of Beethoven Jenny Lind (Madame Goldschmidt), Lindblad, Lindley the Linleys, Lindpaintner, Liszt Matthew Lock Lolli, Marcarton, Malibran, Mara, Padre Martini, Méhul and others.

There are several articles on purely musical subjects, instruments, and forms of composition, those relating to stringed instruments being very good. The articles on Mass, Litany Magnificat and like subjects, do not appear to have been subjected to a rigid editorial revision as many of the statements, and above all the spelling, have no agreement with what has been said by other writers employed on the work It has been pointed out before that neither etymology nor custom justifies the use of the spelling the word *chant* with the addition of the letter *e* It will probably astonish many cathedral men to know that Dr Creyghton was in the first instance a talented composer, or that he conscientiously followed the precepts of the earlier school. These and one or two like oversights, which might have been and should have been altered, cast a considerable blot upon the accuracy, if not the value, of the dictionary as a whole, for there and similar errors which appear from time to time in the work together with certain unnecessary omissions, very seriously interfere with the universal value which such a work ought to have. Many of them will doubtless be discovered and will give rise to a supplemental correction so that the completed work will be as nearly as possible an accurate as it is interesting and valuable.

MINOR ITEMS.

Published by AUGENER & Co. London.

Pianoforte Works By GUSTAVE LANGE The three pieces entitled respectively "Blumenlied," "Edelweiss," and "Feen Märchen," exhibit the ability of the composer in the best manner possible. The "Blumenlied" melody is graceful and winning; the "Edelweiss," an "Idyl" in form like a song without words, which needs little imagination to suppose is a love ditty; and the "Feen Märchen" aptly designated a "Charakteristick" is as full of fancy and fascination as a fairy tale should be. None of the pieces possess insurmountable difficulties, and let the purposes of teaching may be accepted for the freshness of the ideas, and the novelty which in a great measure pervades the treatment.—*Anthologie Classique* Collection of pieces for the piano. By Classical Composers Nos. 50, 51—52, 53. By J P—RAMEAU An editor's task is a pleasant one when he can enjoy the satisfaction of contributing to a known want with a prospect of a grateful reception of his labours. Under the title as above a seasonal most useful and instructive pieces have been arranged by various hands from time to time, until the collection has earned a name most honourable. The latest additions are some extracts from the works of Rameau, more or less known such as the "Tambourine," in E minor, two Rigaudons in E minor and major; Les Tourbillons rondo in D major, and Les Cyclopes rondo in F There may be no particular novelty in introducing these already favourite works into a classical collection, but there is an especial novelty in the form of the arrangements. They are adapted for the use of pupils whose powers are elementary and for this reason they deserve to achieve "the hope of art," namely success.—Among the newer *Part Songs* by J L. HATTON, we select for special commendation, 'Thinking of Thee,' written for the Margate Choral Society and like all things else of this kind from the experienced hand of the veteran composer, full of melody, thoroughly vocal in character, and very effective.—*The Shirley Anthem* by the same writer, having for its opening words, "The morning stars sang together" is a very bright piece of writing happily setting the words selected, which are for the most part such as have not been set before. The anthem is for four voices and the accompaniment is independent and somewhat orchestral in character —*I waited patiently for the Lord*, Anthem, by CHARLES E. TINNEY, exhibits much characteristic feeling for devotional melody and an excellent appreciation of all that is expected in music written to sacred words, namely a due regard to the fitness of expression.

Concerts.

CRYSTAL PALACE CONCERTS.

THERE was a special feature in the opening concert of the twenty-fourth series, namely, in the début of Maurice Dengremont, a young violinist now said to be in his thirteenth year An every scrap of information which can be gathered concerning the history and training of an artist at so much promise—for although young he is already a true artist—is interesting the readers of the MONTHLY MUSICAL RECORD may know that his father is a Frenchman and his mother a Brazilian He has been for some time a pupil of Léonard in Paris, and is now, or had recently the advantage of some additional instruction from Vieuxtemps. Genius however is of no particular country but belongs to all, for all are glad to welcome the possessor and to recognise his power. His performance of the Mendelssohn violin concerto in E minor was most astonishing His technical skill was such as might be expected from an experienced player who had studied for years and been wise enough and patient enough to use every little experience his studies had brought him. There was an appearance of carelessness or lack of appreciation, for he phrased well, his intonation was accurate, and his execution faultless. Moreover he produced a quality of tone as much like that of Joachim as it is possible for one so young and to be possessed of a less degree of muscular power than his older and more famous contemporary There was also a remarkable amount of intellectuality in his reading which removed any objection there might possibly have been to the performance of one so young. In this he showed himself to be far beyond his years. He played the *Andante* with true expression and the finale as correctly and as distinctly and clearly as possible for all that he took the movement at a greater pace than is customary He is truly a wonderful genius, with the body and years of a child, and the wrist and soul of a man. His performance of a series of difficult variations on Haydn's "Emperor's Hymn" the composition of Mr master Léonard, displayed equally extraordinary though perhaps less desirable qualities. And it would serve an useful purpose to describe the work in detail, it will be enough to say that it belongs to the acrobatic sleight-of-hand school, astonishing but not particularly edifying in its effects. It remains to be said that the young artist was most enthusiastically received It may be hoped that the virtuosity he now exhibits will not be lost in years to come, and that his present precocity will not lead to a disappointing manhood. At the same concert the ballet music "Sylvia," by M Léo Délibes which has been often mentioned in these columns as having been performed in Paris and elsewhere, was given for the first time in England with all due success. It is very cleverly written, superbly scored and full of attractive melody. The form in which M Délibes casts his thoughts and modern expression has been already made familiar to the public by Herr Richard Wagner but there is sufficient evidence of originality to justify the hope that time will throw him on the need of self-reliance.

The symphony was Schumann's No 1 in B flat most genially and spiritedly played and there was also the overture to the *Magic Flute* to open the concert, and the new some what hackneyed minuet in A, by Boccherini, for all the strings. This piece and Miss Thursby's second song, were probably introduced as a concession

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to the presumably existing popular taste among a certain section of the audience. As, however the majority did not receive either with any special favour, it might be as well to take notice that works of this kind are somewhat out of place in these programmes. Miss Thirlby also sang "Non piu mesta," from the *Magic Flute*, prettily but without the high C, whereat and whereby many were disappointed.

The second concert, on October 11th, also contained some popular element or two, this time in the songs sung by Mrs. Osgood the first of which the "Ave Maria" of Gounod, an adaptation of the first prelude by Bach—was very indifferently performed, and the second—a poor ballad by Sullivan—would have been better omitted. The rest of the programme was excellent alike as to selection and to performances. Madame Montigny Rémaury gave a brilliant rendering of Beethoven's Concerto in C, No. 2, and was rewarded for all her trouble by the hearty plaudits of the audience. The work is, as many musicians know, one of the earliest productions of the great master, and contains more of the style of Haydn and Mozart than Beethoven. Still, it is particularly interesting especially when interpreted in so artistic and sympathetic a manner as upon this occasion. Madame Montigny Rémaury was joined later by Miss Marie Wurm, a young pianist of no mean ability, and the two played a very well-written and clever arrangement by Saint-Saëns, for two pianos, of a theme by Beethoven. The unity of sentiment with which the players presented the work was most remarkable, and Miss Wurm proved herself to be a pianist of so much skill as to create a desire to hear her alone at some time or another.

Gounod's Funeral March of a Marionette was also accorded a place in the programme, and Sir William Sterndale Bennett's overture, *Paradise and the Peri*, written for a Philharmonic concert, concluded the selection. One of the particular features of the day was the performance of the symphony "Frith of" by Heinrich Hofmann, of whose compositions we have aforetime spoken. The composer now in his thirty-eighth year, was born at Berlin, and studied music under Kullak for pianoforte, and Dehn and Würst for harmony after he had left the Berlin choir in which he was brought up as a child. Of all his many works, vocal and instrumental, "Frithiof" has been held to be the most finished, and therefore, from the artist's point of view, the most important at present produced. It is dedicated to the Philharmonic Society of London, but has not yet been given by that body. The theme is taken from or founded upon Tegner's saga "Frithiof and Ingeborg" and the first movement *allegro con fuoco* in E flat, is supposed to illustrate the loves of the ardent youth and the tender and loving maiden. The second movement *adagio* in C minor, is intended to be a monologue of Ingeborg, who is now left alone, Frithiof having departed to seek his fortune the faithful maiden following him in thought through his paths of danger and difficulty. The third movement a *scherzo con intermezzo* in A minor introduces the hearer into the midst of Scandinavian supernatural life, as represented by the elves, sprites and trolls, a merry and lively melody depicting the elves and a bass passage the others. The last movement an *Allegro* in E flat, is supposed to be descriptive of Frithiof's return, the *Leit motiv* belonging to each of the lovers being interwoven in ingenious counterpoint, and the whole breathing a spirit of joy and exultation. The scoring is clever and in a certain sense novel, the themes are more or less familiar, and as the treatment is altogether Wagnerian small claim to originality can be made for the composer. There is however much ground for high hopes in the future concerning him. The work was well but not very enthusiastically received.

The most enjoyable portion of the concert given on Saturday, October 18th, was the performance of Schumann's pianoforte concerto in A Op. 54 by Madame Montigny-Rémaury. If it were desirable to make any distinction in the portions of the work given, the palm of excellence would probably be awarded to the clever French artist for her most artistic reading of the final movement, for it was given with a rare spirit and fire yet with all necessary clearness and power. Her reading was remarkable for the exhibition of all those qualities which are expected in an accurate and appreciative interpretation. This was especially commendable, as many connoisseurs hold the notion that only a true German can thoroughly and accurately interpret Schumann. Madame Montigny-Rémaury is a cosmopolitan artist as she showed by an equally acceptable execution of a scherzo by Saint-Saëns, and a "Danse pompeuse" by Alfred Cellier for pianoforte alone.

The orchestral pieces on the occasion were Haydn's Symphony in B flat No. 9 of the Salomon set, played here for the first time; a Scherzo for orchestra, by Mr. A. C. Mackenzie; and Mendelssohn's overture *Melusina*. The symphony full of melody and charmingly scored, gave great delight to all who knew how highly to value such advantages in music. The *andante* may have been a trifle wanting in animation, arising from the fact that it was taken at almost too slow a pace. But the finale gained in sweetness by the very fine style in which it was played. Some of the instrumental passages in this last movement are astonishingly advanced for Haydn, and place his command of the orchestra and his foresight in musical effects upon as high an eminence as his ingenuity in devising combinations of orchestral colouring.

The Scherzo by Mr. Mackenzie is well written and cleverly scored, though perhaps with too liberal a hand. The persistence of the rhythmical figure in some measure destroys the good effect the work might otherwise have, by wearying the ear and offering no contrast or repose. If it is only a portion of a greater work this peculiarity may not be observable in contrast with the other movements as much as it is under the conditions in which it was given on Saturday. The programme speaks of other works from his hand. It may be hoped that some of them will obtain a hearing in the same orchestral no distant period.

The vocalists were Miss Annie Marriott, who gave a good version of Weber's scena, "Ocean, thou mighty monster," and Signor Foli, who sang once more, "Se il rigor." The aria he has so frequently given at the Crystal Palace. The two vocalists joined in a performance of the duet, "Se la vita," from *Semiramide*.

Schumann's No. 2 Symphony in C opened the concert on the 25th, played, it may be almost unnecessary to add with all the care and attention which is necessary to a perfect realisation of the composer's design and which, happily is rarely wanting when any work is given at these meetings. A new piece for violin by Beethoven an *allegro con brio* in C major played for the first time in England by Mr. Carrodus, was a feature of particular attraction. The programme notes to the same state that it was written somewhere about the period that Beethoven produced the overture to *Prometheus* and his first symphony. This is, of course, deduced from internal evidence, as there is no record of the date it was written. As it was left unfinished by its author the violinist Hellmesberger of Vienna, completed it for the purpose of performance, taking his material from the former part of the work itself. It was remarkably well played by Mr. Carrodus, as was also the less interesting Romance and Rondo in A minor by Molique, which was given later on by the same artist.

The band also performed the gavotte from Mignon and responded to an encore for it as well as some very pretty ballet music by Paschall in the "Dance of the Hours," from the opera *Gioconda*. The vocalist was Madame Schmidt-Proska, and her songs were an aria from the *Magic Flute* and the styrienne *Titania* from Mignon, each being given with brilliant artistic effect, and applauded most cordially by the audience.

Musical Notes.

HENRI RAFF has completed his ninth symphony. It is entitled "Im Sommer" (In Summer).

M. RIVIÈRE'S Promenade Concerts at Covent Garden, every evening for five weeks commenced on Monday 6th October. The scheme is as follows:—Mondays, popular music and English ballad nights; Tuesdays, operatic nights (a Gounod night, a Verdi night, and a Wagner night will be given); Wednesdays, classical nights, when the following symphonies will be performed:—Mendelssohn's Reformation Symphony, Saint-Saëns Symphony in A, Beethoven's Symphony in C minor (by desire), Mozart's Jupiter Symphony. Madame Jenny Viard-Louis has been engaged for the classical nights. Thursdays will be devoted to special festivals. On Fridays the following works will be given:—Gounod's *Jeanne d'Arc* and his *Gallia*, Rossini's *Stabat Mater*, Mendelssohn's *Hymn of Praise*. Saturdays will be popular nights.

THE CHOIR BENEVOLENT FUND.—The annual meeting in aid of the Benevolent Choir Fund was held at Bath Abbey on Tuesday, September 30th under the patronage of the Queen and the Royal Family and an influential number of the members of the Established Church both lay and clerical from the Archbishop of Canterbury downwards. The choir was made up of voices selected from singers belonging to Her Majesty's Chapel Royal, St. Paul's Cathedral, Westminster Abbey the cathedrals of Bristol, Gloucester, Hereford and Lichfield, Eton College, and St. George's Chapel, Windsor. The ordinary Cathedral service preceded by the National Anthem was gone through in excellent style. The organists were Messrs. C. W. Lavington of Wells Cathedral, J. K. Pyne, Manchester Cathedral, and G. Riseley Bristol Cathedral. The Mayor and Corporation were present, and the congregation numbered nearly 1,800. The sermon was preached by the Rev. H. White of the Chapel Royal, Savoy. A concert was given by the members of the various choirs in the evening. A similar service was given at Worcester on

October and which—despite the gloom cast over the affair by the sudden death of the Dean who took a great interest in the affair—was on less successful

At the first subscription concert of the Liverpool Philharmonic Society given on the 7th October among an interesting selection of vocal and instrumental music, Miss Schirmacher played the pianoforte concerto in e flat minor Op. 32 dedicated to Franz Liszt by Xaver Scharwenka and the "Polonaise brillante," Op. 72 in e major by Weber (arranged for pianoforte and orchestra by Franz Liszt) Miss Thursby and Mr Joseph Maas were the vocalists and the conductor Sir Julius Benedict. The programme also included Haydn's symphony in e flat and overtures by Gounod and Schubert.

A Microscopic View of the Encore System by an Accurate Observer" is the title of a little *brochure* without printer's or publisher's name. As the views therein stated are given temperately humorously truthfully and with force, and as it is very desirable that its common-sense arguments in favour of the total abolition of an unmitigated nuisance should be well and widely known it may be hoped that the anonymous author will so far extend the benefit he has conferred by placing a publisher's name on the title-page in all future editions.

A Concert of music historically arranged including pieces from the earliest times—Homer's "Hymn to Demetrius"—to Wagner's "Morning Song,"—with a prefatory and explanatory lecture by Dr L. Nohl was given by the Bach Society of Düsseldorf on October 16th with great success.

Fräulein Magda Wieck has been performing selections from the great masters in Copenhagen to the astonishment and delight of the Danes therein resident. The intelligence of her playing and her skilful ability together with the artistic interpretation have excited eulogiums of the most glowing character

Herr Paul Bulss the celebrated barytone of the Court Theatre at Dresden intends coming to London, in February of next year for the purpose of accepting concert engagements.

At Aberystwyth, on Friday evening October 10th a meeting was held in the Assembly Rooms St. Michael's place, to inaugurate a school of music recently instituted by Dr. Parry. The attendance was large, and several influential gentlemen spoke in support of the scheme. There is an ample field for good work, and the progress of the school cannot but be regarded with interest.

Sacred Harmonic Society.—The 48th season will commence early in December under the conductorship of Sir Michael Costa. The following works will be given:—*Messiah Elijah Israel in Egypt Moses in Egypt, St Paul Hymn of Praise* and *Last Judgment Creation Ely Judas Maccabæus*

Tablet in Ashover Church, Derbyshire:—

TO THE MEMORY OF
DAVID WALL,
Whose superior performance
on the Bassoon
endeared him
to an extensive musical acquaintance.
His social life closed on
the 4 December, 1796,
In his 57 year

On September 23rd, at his residence, 60, Caversham-road, N.W. died Henry Westrop aged 67 member of the Royal Society of Musicians. Henry Westrop was born at Lavenham, in Suffolk on July 22nd 1812. At the age of thirteen he made his public *début* as vocalist, pianist, and violinist, at the theatre at Sudbury. Shortly after this he went to Norwich, and officiated as organist at S. Stephen's Church in that town, till he came to London in 1830. In the following year he became organist at Little Stanmore, and afterwards occupied a similar capacity at Fitzroy Chapel. On April 3rd, 1834, he was elected organist of S. Edmund the King and Martyr Lombard Street—an appointment which he retained till his decease. He was also engaged as violinist in the orchestras of the Italian Opera and the Philharmonic Society. He was also conductor of a then-existing society called The Choral Harmonists," an associate, and subsequently a member of the Philharmonic Society—a member of the Royal Society of Musicians &c. &c. Among subsidiary attainments, Henry Westrop was an excellent chess-player and, at the Westminster Chess Club was often victorious, even against professional players. He had a slight attack of paralysis about seven years ago, but was shortly able to continue his avocations till about three years since, when a second attack incapacitated him from all further exertion. From that time commenced a gradual decadence and, after two more attacks, he peacefully breathed his last, on the date above mentioned. He was buried in Highgate Cemetery on September 29th

The musical world and Berlin society have lost a much-valued ornament in the person of Herr Karl Eckert conductor at the Royal Opera Berlin who died very suddenly on October 13, at the comparatively early age of 59. Walking through the streets to join his wife at the house of Professor Helmholtz, Herr Eckert suddenly felt very ill, and hailed a cab to return home but was dead before arriving there. Born at Potsdam in 1820, the son of a sergeant in the Uhlans of the Guard, Eckert, while still a mere child, performed wonders on the piano and violin, and was regarded as a prodigy by Berlin society. Before reaching his tenth year he had completed an opera, and three years later an oratorio. Mendelssohn gave the lad lessons in composition. In 1845 after Eckert had favoured by wealthy patrons, had gone the artistic round of nearly all Europe, he became attached in a high capacity to the Italian Opera of Paris, and in 1852 accompanied Henriette Sontag to America. Returning in the same year to Paris as conductor of the Italian Opera he went to Vienna in 1853 where he remained till 1862 as chief of the Imperial Opera, and then removed in a similar capacity to Stuttgart, whence after a residence of six years, he was persuaded to go to Berlin as leader of the orchestra. His opera, *William of Orange* failed to obtain a permanent place in the Royal *répertoire* though as a composer his fame will doubtless survive in some sweet and characteristic songs.

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London: AUGENER & CO., Newgate Street and Regent Street.

The Monthly Musical Record.

DECEMBER 1, 1879.

PETERS' EDITION
NOVELTIES, 1879–80.

[C. F. Peters, Leipzig. Sole Agents Augener & Co. London.]

SINCE the publication of our November number, in which we called attention to some of the more striking of the publications of this truly enterprising firm there have been many additions to the list, all more or less valuable and interesting. The works announced comprise both vocal and instrumental pieces, all published at prices which bring them within the reach of the most modest purses. As an idea of what has been done in this last effort towards familiarising the minds of students and amateurs with the classical writings of the famous masters deserving all praise, the following quotations of the solos for pianoforte will show. There is the Ballet Album (by Kleinmichel); Beethoven's Complete Sonatas (Köhler); Beethoven's Complete Sonatas (Köhler), superior edition, 3 vols.; Diabelli's Sonatinas (Le Pinquetier); Op. 151, Gavotte Album (Kleinmichel); Herzfeld's Studies, Op. 2, Kalkbrenner's Studies Op. 20 (Köhler); Kalkbrenner's Studies, Op. 208 and 268 (Köhler); Kalkbrenner's Studies, Op. 243 (Köhler); Liederschatz ohne Worte, a collection of popular, patriotic soldiers', hunting songs, &c. (Horn); Liszt's Studies, Op. 1; Mozart's Complete Sonatas (Köhler), superior edition; National Album—English Hungarian and Russian; Schubert's Compositions (Köhler), superior edition; Schumann's *Faust* (Kirchner) complete; Verdi's *Traviata*, complete Opera; Weber's Compositions (Köhler), superior edition.

The first in this tempting series—the Ballet Album edited by Kleinmichel, has a number of dance melodies selected from the music furnished for operas and dramas by Lully, Rameau, Gluck, Mozart, Righini, Beethoven, Schubert, Weber, Mendelssohn and Spohr; thus forming, as it were, a sequence of historical efforts in this direction, and valuable to the student and the professor as showing the development of ideas as to dance music for the stage. As pianoforte pieces they are also useful in the needs of education, as being simple and pleasant. The splendid edition of Beethoven we have already spoken of in high terms; the edition of Schubert's pianoforte compositions is equally good as to appearance, cheapness, and accuracy.

One other of the novelties will commend itself to the British audience in the most agreeable form that is the English portion of the National Album, which contains some seventy-twenty different popular melodies, especially arranged, harmonised with peculiar ability, and arranged as pieces for the pianoforte so as to present no great or insurmountable difficulties.

As pianoforte duets there are Diabelli's sonatas, in four books; Reinecke's improvisata on Gluck's gavotte, works for the harmonium, for the piano and oboe, piano and violoncello, flute solos, violin solos, and vocal music. Among the violin pieces especial mention must be made of Hermann's "Violin Schule," which is issued in two parts, with German and English text the latter perhaps a little too literal, and less elegant than it might have been, but still perfectly intelligible. The book is designed to serve the purposes of instruction from the very outset, and begins with bow exercises on the open strings and proceeds by degrees to the more difficult technicalities for advanced pupils. These matters form the subjects of the first book. The second is occupied with still more elaborate exercises in various times and for the facility in getting a knowledge of the *shifts*. The explanations are practical, and therefore the work is of immense use to students and to teachers, and being based upon modern knowledge, is likely to become general in use. It certainly merits such a distinction.

The vocal music already referred to includes the following cantatas with German words by J. S. Bach—"Wachet, betet, seid bereit;" "Lobe den Herrn meine Seele;" "Nun komm der Heiden Heiland," "Was Gott thut, das ist wohlgethan;" "Die Elenden sollen essen;" "Wer mich den lieben Gott lässt walten;" "Kommt, eilet und laufet" (Oster Oratorium); "Christus, der ist mein Leben;" "In allen meinen Thaten;" "Du sollst Gott, deinen Herrn lieben;" "Herr wie du willst;" "Die Himmel erzählen die Ehre Gottes." Max Bruche's "Fair Ellen" is also published in this list, and there are some full scores given, at a price which even the most exacting must consider as reasonable. Then there are four overtures by Cherubini, four by Weber, three by Mozart, and the "Requiem" of the last named composer, for four shillings each set; and as the whole of the opera of the *Nozze di Figaro*, in full score, can be had for twelve shillings, he must be a hard man to please who could fail to be gratified with the knowledge of the facility with which students can become masters, and proud owners of such a masterpiece. It is, therefore, with a peculiar pleasure that we must congratulate the publishers on having during their term of existence, done so much towards popularising thoroughly good music, and the wish that the scheme so far successful and good, may be continued, is both hearty and genuine.

The firm of C. F. Peters, Leipzig, is now the largest in the world of all music publishers. It was founded in 1800, on the 1st December, and it owes its prestige to the successful publication of the complete edition of Joh. Seb. Bach, Handel, Haydn, and Mozart instrumental works, and the compositions of Kreutzer and Rode, Spohr, and others of the most famous composers. It was in 1867 that it became better and more popularly known by the title "Peters' Edition" of collections consisting now of nearly 2,000 pieces. The Edition contains nearly all the best classical music that is in existence carefully compiled, revised, and edited in regular consecutive editions. Amongst them there are full scores by such writers as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Weber, and others. Two hundred pianoforte arrangements with text of operas, cantatas, and oratorios, sixty pieces for two hands, forty for pianoforte duet, and many of the best classical works for the piano for two and four hands, and also with accompaniments for other instruments; there are more than a thousand songs, a multitude of adaptations, and a large stock of vocal works and practical instruction books for several instruments, issued in all forms, large octavo, quarto for piano works, oblong-quarto, the usual form for pianoforte duets, and other shapes, all well come even elegantly engraved and printed, and each piece remarkably cheap. For example, there is Köhler's edition of the whole of Beethoven's sonatas, clear and correct, which may be bought for four shillings and sixpence, a thing utterly unprecedented in the history of musical publications. But this is not the only good and cheap classical work issued by the firm, as a perusal of the list will conclusively show, and to which the museum is search of information on the subject is referred. Things are not necessarily good because they are cheap, but these are cheap because they are well printed, well edited, and set forth in an altogether acceptable shape, and therefore are they good.

A CRITICAL COMMENTARY ON THE PIANOFORTE WORKS OF FREDERIC CHOPIN

By Fr. Niecks

(Concluded from page 166.)

Berceuse, Op. 57; dedicated to Mlle. Elise Gavard. Of the pieces of that name Chopin is one of the finest and happiest conceptions. It rests on the harmonic basis of tonic and dominant. The triad of the tonic and the chord of the dominant seventh divide every bar between them in a brotherly manner. Only in the 12th and 13th bars from the end (the whole piece contains 70) the triad of the subdominant comes forward, and gives a little breathing time to the triad of the tonic, the chord of the dominant having already dropped off. Well, on this basis, Chopin builds, or let us rather say, on this rocking harmonic field he sets afloat a charming melody, which is soon joined by a self-willed second part. Afterwards, this melody is dissolved into all kinds of *fioriture, coloratura* and other trickeries, and they are of such fineness, subtlety, loveliness, and gracefulness, that one is reminded of Queen Mab, who comes—

> "In shape no bigger than an agate-stone
> On the fore-finger of an alderman,
> Drawn with a team of little atomies
> Athwart men's noses as they lie asleep;
> Her waggon-spokes made of long spinners' legs,
> The cover of the wings of grasshoppers,
> The traces of the smallest spider's web,
> The collars of the moonshine's watery beams;
> Her whip of cricket's bone; the lash of film;
> Her waggoner a small grey-coated gnat."

But who does not know the delightful description of the fairy in her hazel-nut coach, and the amusing story of her frolics and pranks? By and by, the subtle creations of the *coloratura* become slower, and hardly glide into the original form of the melody which, however, already after the third bar comes to a stand-still to resume for a short phrase, then expires after a long-drawn chord of the dominant seventh on the chord of the tonic, and all is quiet and silence.

Sonata, Op. 58, dedicated to Mme. la Comtesse E. de Perthuis. The four movements of which this work consists are rather affiliated than cognate; nay, this may be said even of many parts of the movements. The first movement surpasses the other three by far in importance; indeed, the wealth of beautiful and interesting matter which is here heaped up—for it is rather an unsifted accumulation than an artistic presentation and evolution—would have sufficed many a composer for several movements. The ideas are very unequal, and their course very jerky till we come to the second subject (B major), which swells out into a broad stream of impassioned melody. Further on the matter becomes again jerky and mosaic-like. Whilst the close of the first part is very fine, the beginning of the second is nonsensical waste. Matters mend with the re-entrance of the subsidiary part of the second subject (now in D flat major) which, after being dwelt upon for some time and varied, disappears and is followed by a repetition of portions of the first subject, the whole second subject (in B major), and the closing period which is prolonged by a coda to make the close more emphatic and satisfying. A light and graceful quaver figure winds with now rippling now waving motion through the first and third sections of the scherzo, in the contrasting second section, with the sustained accompaniment and the melody in one of the middle parts, the entrance of the bright A major (Augener & Co.'s Edition, page 837, line 11, bar 9) after the gloom of the preceding bars, is very effective. The third movement has the character of a nocturne, and as such will not fail to be admired. In the visionary dreaming of the long middle section we imagine the composer with dilated eyes and rapture in his look—it is rather a reverie than a composition. The finale surrounds us with an emotional atmosphere somewhat akin to that of the first movement, but more agitated. After eight bold introductory bars with piercing dissonances begins the first subject, which, with its rhythmically differently accompanied repetition is the most important constituent of the movement. The rest—the semi-quaver passages &c.—is, although finely polished, somewhat insignificant. The abrupt modulation from A flat major to D major taken one by surprise (page 852, bars 4, 5). In short, this is the old story—*plus de volonté que d'inspiration*, that is to say, inspiration of the right sort. Or have we to alter the expression and say—*plus de volonté que de savoir-faire?* The airy style of Chopin has in many of his later works a tendency to condense. With this tendency goes hand in hand the composer's growing diffuseness. From his striving to give vent to the painful feelings that oppress him results a greater fulness of expression in intension as well as in extension. A striking example of the composer's thus varied expression we find on page 824, line 4, bar 3, &c., also the Fantasia, Op. 49 and the fourth Ballad, Op. 52, furnish some instances. In discussing some of the mazurkas I have already drawn the reader's attention to this change of style.

Trois Mazurkas, Op. 59. Also in this instance I must maintain what I said of Chopin's later mazurkas when discussing Op. 50 and 56. Still, it would give a wrong impression of the real state of matters, at least of my opinion concerning them, were I to remain silent regarding the many graces—often studied rather than natural it is true—that adorn these pieces. The first thought is generally simple and natural, the sequence sometimes less happily conceived, and the whole almost always more complicated and expanded than is consistent with the character of the genre. But, after all, if I take up for instance the third and longest of the three mazurkas, and see how exquisitely wrought everything is, and what a smiling—sometimes sadly smiling—and playful loveliness is suffused over the whole, I feel quite guilty, and almost regret the critical remarks I have made.

Barcarolle, Op. 60, dedicated to Mme. la Baronne de Stockhausen. One day Tausig, the great pianoforte virtuoso, promised W. von Lenz to play him this piece, adding: "That is a performance which must not be undertaken before more than two persons. I shall play you my own self (*meinen Menschen*). I love this piece, but take it up only rarely." Lenz, who did not know the barcarolle, thereupon went to a music-shop and read it through attentively. The piece, however, did not please him at all; it seemed to him a long movement in the nocturne style, a Babel of figuration on a lightly laid foundation. But he found that he had made a mistake, and after hearing it played by Tausig confessed that the virtuoso had infused the "nine pages of enervating music, of one and the same long breathed rhythm (9/8) with so much interest, so much emotion, and so much art as" that he regretted the long piece was not longer. And now let us hear what remarks Tausig made with regard to the Barcarolle. There are two persons mentioned in the affair: it is a love scene in a discreet gondola, but as say this *mise en scène* is the symbol of a lovers' meeting generally. That is expressed in the thirds and sixths, the dualism of two notes (persons) is maintained throughout; all is two-voiced, two-souled. In this modulation here in C sharp major (represented

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dolce sfogato),* there are kiss and embrace! The reference is evident! When, after three bars of introduction, the theme lightly rocking in the bass solo enters in the fourth time the theme is nevertheless made use of throughout the whole time only as an accompaniment, and on the thin *cantilena* in two parts is laid a continuous, tender dialogue follows." Both French and last impressions were correct. The form of the barcarolle is that of most of Chopin's nocturnes—consisting of three sections, of which the third is a modified repetition of the first—only everything in on a larger scale, and more worked out. Unfortunately the contrast of the middle section is not great enough to prevent the length in spite of the excellence of the contents, from being felt. Thus we must also subscribe to the "fame" (in Augener & Co.'s edition ten) "pages of enervating music." Still the Barcarolle is one of the most important of Chopin's compositions in the nocturne style. It has distinctive features which decidedly justify and make valuable its existence. Local colouring is not wanting. The first section reminded me of Schumann's saying that Chopin in his melodies leans sometimes over Germany towards Italy. If properly told, this love-laden romance will not fail to produce effect.

Polonaise Fantaisie, Op. 61, dedicated to Mme. A. Veyret. I know of no more affecting compositions among all the productions of Chopin than this polonaise-fantaisie. What an unspeakable, unfathomable wretchedness reveals itself in these sounds! We gaze on a boundless desolation. These lamentations and moans of despair rend our heart, these strange and troubled wanderings from thought to thought fill one with intensest pity. There are thoughts of sweet resignation, but the absence of hope makes them, perhaps, the saddest of all. The martial strains, the bold challenges, the shouts of triumph, which we heard so often in the composer's polonaises, are silenced. 'An elegiac sadness,' says Liszt, who rehearses this work of his friend finely, "predominates intersected by wild movements, melancholy smiles, unexpected starts, and intervals of rest full of a dread such as those experience who have been surprised by an ambuscade, who are surrounded on all sides, for whom there dawns no hope upon the vast horizon, and to whose brain despair has given like a deep draught of Cyprian wine, which gives a more instinctive rapidity to every gesture, a sharper point to every word, and a keener heat to every emotion, causing the mind to arrive at a pitch of irritability bordering on madness." Thus although comprising thoughts that in beauty and grandeur equal—I would almost say surpass, anything Chopin has written, the work stands on account of its pathological contents, outside the sphere of art.

Deux Nocturnes, Op. 62, dedicated to Mlle. R. de Könneritz. These two works seem to owe their existence rather to the sweet habit of activity than to inspiration. At any rate the tender flutings, trills, *roulades*, syncopations, &c. of the first nocturne (B major) and the sentimental declarations and confused monotonous agitation of the second, do not interest one sufficiently to redress me to dismiss the elements and elements.

Trois Mazurkas, Op. 63, dedicated to Mme. la Comtesse L. Czosnowska. Here Chopin has found again his old ingenuousness and legeniousness. How spirited and humorous the first! How natural and graceful the expression of simple feelings in the second and third! And notwithstanding the influence of affectation and pretension, there is no lack of piquancies and pleasant surprises. Let us note also the brevity and conciseness of these mazurkas in comparison with some of those we lately considered.

Trois Valses, Op. 64, dedicated to Mme. la Comtesse Pateska. None of Chopin's waltzes are more popular than No. 1, in D flat major, of this opus. And no wonder; for the life, flow, and oneness are unique; the charm of the multiform motions is indescribable. No. 2, in C sharp minor, is of a very different nature but in its own way nearly as perfect. Tender, love-sick longing cannot be depicted more sweetly and faithfully. The enjoyment No. 3, in A flat major, with the exquisite serpentining melodic lines which play so important a part to Chopin's waltzes, and other beautiful details, is in a somewhat trying position beside the other two waltzes.

Passing over Op. 65, Sonata for pianoforte and violoncello, dedicated to M. A. Franchomme, we come to the works collected and published after Chopin's death in Op. 66—74, by his friend J. Fontana. Op. 73, Rondeau (C major) for two pianofortes, an early work, and Op. 74, seventeen songs, we likewise pass over.

Fantaisie-Impromptu, posthumous work, Op. 66. The fantaisie impromptu is the most valuable of the compositions published by J. Fontana. Indeed, it has become one of the favourites of the pianoforte playing world, and one wonders why Chopin, who composed this piece about 1834, kept it in his portfolio. Spontaneity of emotional expression and effective treatment of the pianoforte distinguish the fantaisie-impromptu. In the first section we have the restless, gushing, and babbling semiquavers carrying along with them a passionate, singing melody, and the harmonious waving triplet accompaniment; in the second section, where the motion of the accompaniment is on the whole preserved, the sonorous expressive *cantilena* in D flat major; the third section repeats the first with a supplement with a *coda* containing a reminiscence of the *cantilena* from the second section, which calms the agitation of the semiquavers. Is there not something pleonastic in the title "Fantaisie-Impromptu"?

Quatre Mazurkas, Op. 67. One understands readily enough why Chopin did not publish these and the following works. To be sure, those just now before us are not of a kind suitable to him—indeed, would be very ill-reputable to many people; but they contain things that come dangerously near the border of commonplace, if they do not overstep it. In short, these mazurkas are no intimates of Chopin's compositional output. What is good in them has been expressed better in others.

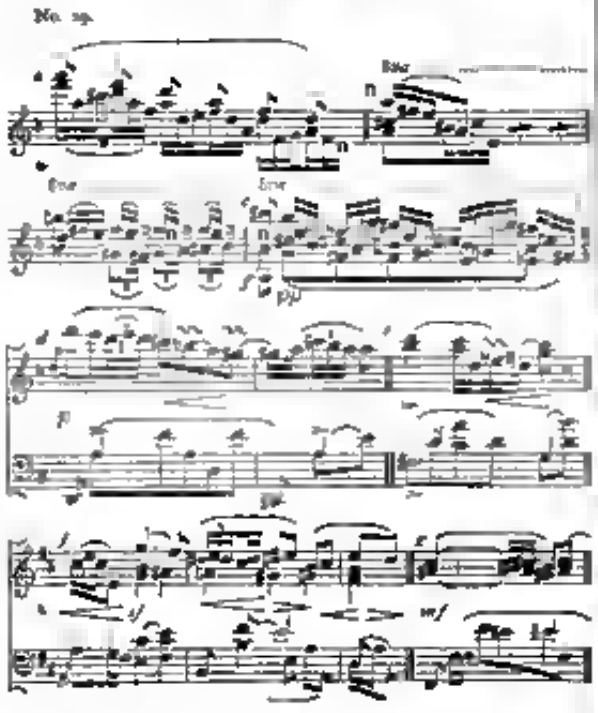
Quatre Mazurkas, Op. 68. The juxtaposition of these four mazurkas, which belong respectively to 1830, 1827, 1830, and 1849, is very instructive. The second, as Chopin's first specimen of this *genre* in which he so much excelled, has a special attraction for the admirer of the composer. The mazurka in question is a real choice and very simple. The first four bars are repeated over and over again, once also transposed from A minor to C major. The two parts marked *poco più mosso* may also be considered to a few bars. The third and fourth and the seventh and eighth bars of this *poco più mosso* presage the Chopin to come. What a contrast between the fresh and almost boorish dances, Nos. 1, 2, 3, and the fourth, which Chopin composed in 1849 shortly before his death, and which, according to Fontana, was his last composition! Here the rhythm is languid, and so are also the melody and harmony; the modulations are forced, and the contents a morbid breeding.

Deux Valses, Op. 69, and Trois Valses, Op. 70. The non-publication of these waltzes by the composer gives to me what an excellent judge he was of his own works—a rare gift in authors. I could repeat here what I said when speaking of Op. 67. But I will only give one instance

* The sixth bar before the *Tempo I.* on page 135, line 2, bar 2, of Augener & Co.'s new quarto edition.

of how thoughts contained in these waltzes appear in a state of higher perfection in the waltzes published by the composer himself: compare Op. 70 No. 3, with Op. 42 and Op. 34, No. 3. It would be easy to add other instances. The earliest of these five waltzes (1829) is the happiest conception. In many places the melodic line and the rhythm call to mind his later and grander waltzes.

Three Polonaises, Op. 71. Artistically unimportant, they are interesting as biographical documents. The tyro strives to say something new, but succeeds only very imperfectly; he has an ideal, but as yet cannot attain it. A few examples of these early attempts at what he afterwards so finely accomplished will afford some insight into the development of the composer. The dates of composition of the polonaises are 1827, 1828, and 1829. The following jottings are from the first Polonaise:—

No. 29.

Op. 72. Nocturne, Marche Funèbre, and Trois Écossaises. The first of these pieces is more satisfactory than the last-mentioned waltzes, but adds nothing new to the other nocturnes. The next (1829), although pretty, lacks originality; and the Écossaises (1830) interest us only because they are so unlike anything else the composer has written.

The "Trois Nouvelles Etudes" appeared in Moscheles' and Fétis's "Méthode des Méthodes." They do not equal in excellence those of Op. 10 and 25, but their well-possessed mastery distinguishes them favorably from the compositions we have last mentioned. Both the first and second furnish material for the practice of simultaneous playing of tone-series divisible by two and by three. In No. 1 we find long quavers of the left hand against three crotchets of the right; in No. 2 two quavers of the left against three quaver triplets of the right. The third is a legato study in two parts for the right hand, the left playing but a technically unimportant *ruse*.

The other genuine and spurious pieces of Chopin may be passed over without comment. The mazurka in A minor and the waltz in E minor contain some pretty things, but why should we concern ourselves with these imperfect, and in every respect inferior trifles, whilst we have within our reach a large number of master pieces?

It was my intention to discuss the influence of Polish folk-music on Chopin's compositions, and to conclude my commentary with a summary of its critical contents; but I find that I have not space enough at my disposal for a thorough treatment of these matters. I must therefore reserve them for a special paper to be written at some future time. With regard to the influence of Polish folk-music on Chopin's compositions, I shall confine myself at present to the following remarks. Chopin loved the simple strains of his people as he loved everything belonging to Poland. He was fond of making excursions into the country and listening to the songs of the peasants. He wrote to his sisters enthusiastically about the national tunes, introduced them into his compositions (Fantaisie sur des airs polonais), imitated them closely (Krakowiak), improvised on them (at a concert in Vienna), &c. This was during the time of his early development, when his style was formed and his mental powers had reached maturity. Afterwards, although the national spirit always continued to breathe or storm through his compositions, the peculiar forms of expression of Polish folk-music were no longer retained. Only in the Polonaises and Mazurkas do these peculiarities show themselves with any prominence. Chopin's Polonaises owe to the national prototypes hardly more than the characteristic rhythm and the closing formula of the parts; the mazurkas, on the other hand, owe to Polish folk-music besides a variety of rhythmical forms, piquant melodic progressions, and modulations. The national mazurka literature is richer and more interesting than that of the polonaises. The mazurka is the dance-song of the people, the polonaise is the dance and product of a class—of the nobility, the only free citizens of old Poland. Hence, also, the difference between Chopin's polonaises and mazurkas; the first are political, the latter pre-eminently domestic.

In considering the whole of Chopin's life-work one perceives in his style three stages. The first stage, exemplified by such compositions as the variations on "Là ci darem la mano," Op. 2, the "Grande Fantaisie sur des airs polonais" Op. 13, the "Krakowiak," Op. 14, &c. reflects the spirited boyish nature with a premonition of reverie, the germinating but as yet undeveloped poetry of the young artist. The style of the second stage is the culmination, expansion, and spiritualisation of that in the first: the youth had lived and loved, he had become a man. All the composer's best works may serve as examples. In the third stage the lightsome qualities disappear more and more, and the darker shades assume a deeper gloom; physical and mental infirmities put their impress upon the artist's work. Here we may mention the Fantaisie, Op. 49, the Sonata in B minor, Op. 58, &c. Although I think I have pointed out in the course of my remarks the technical peculiarities of Chopin's style and its changes, I shall briefly enumerate those of the second stage, which represents the time of his maturity, and precedes that of his decay. The characteristic features of Chopin's style, then, are: a preference of chromatic to diatonic progressions, of winding to straight lines, a frequent employment of simultaneous two- and more-part divisions of the bar and parts of the bar (two against three, three against four notes, &c.) and of rhythmically undetermined *fioriture*, a loose-woven often wide-meshed texture of arpeggio figuration and of the harmonic basis generally, a rhythmical articulation of great variety, richness, and piquancy (syncopations and displacement of accent are

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favourite contrivances), frequent changes and uncertainty of tonality and bold progression in harmony. Most of these characteristics are excellent means for the expression of the vague and dreamy, the feverish and restless, of languor, plaintiveness, persuasion, and refined elegance. That they afforded him also the means for the expression of withering scorn, maddening rage, martial ardour, and light hearted joyousness we have had often enough occasion to notice. The surprising changes from key to key and chord to chord as well as many rhythmical and melodic peculiarities, may be set down as characteristics of the Slavonic nationalities. To prevent misunderstanding, let me say that although I spoke of three styles, or rather three stages of one style, I had no intention of drawing two lines and dividing Chopin's works into three distinct chronologically successive groups. Changes of style are almost always the visible counterparts of mental changes, at any rate they were so in this case. But the mind does not progress with mechanical regularity; on the contrary, now it advances by imperceptible degrees, now remains stationary, now proceeds by leaps, now swerves from the straight path, now even retraces its steps to continue, perhaps, anon its onward movement with renewed vigour.

THE RATCATCHER OF HAMELIN

Grand Opera, in five acts. Words by Friedrich Hofmann. Music by Viktor E. Nessler. (J. Schuberth & Co., Leipzig.)

(Concluded from page 167).

In the meantime Heribert is at the beer-house, and amusing the guests there with a song. The host looks pleasant, people continue to come in, nod, with the music, the beer disappears fast. Even Ethelerun had found his way there. Ethelerun invites the musician to be his guest at the Town Hall cellar next evening. He would find them a very jolly fellow, who, although he is in holy orders, appreciates good wine and good music. Hannold accepts and promises to come; for never was there a musician known to refuse an invitation to a good "drink." When there he suddenly sees a woman of striking beauty, for the first time in his life he feels the strong surprise of love. He plays his music more passionately, and a magic power draws him towards her. The girl is affected the same—she can see nobody but him. It is in vain that her admirer and sweetheart Wulf warns her to beware of the musical magician. Gertrude, the fisherman's daughter, will have nobody but Hannold—the bargain is concluded. Wulf swears vengeance. Ethelerun's motive in inviting Hannold was not unselfish. Ethelerun had before proposed to Regina, and had been bluntly refused. What sweet vengeance it would be for him if Hannold would make use of his magic power on the proud Regina and kiss her before all the company. That would, indeed, be a fine humiliation for the proud, self-willed Burgomaster. Whilst drinking, the subject is discussed, and Hannold agrees. He is so certain of the agreement that he even makes a bet on it. The bet is confirmed by plenty of wine and boisterous mood. At last the night arrives when the piper has engaged to do his work. The watchman has called midnight, and the full moon shines brightly in the horizon. Hannold commences his mysterious work. However, before the last rat had disappeared into the water, Wulf appears in the street in spite of the order, maddened with the desire for vengeance upon Hannold, who escapes, having received a slight wound in the cheek. The next morning the town is all rejoicement—the vermin have disappeared. It is different in the Town Hall where the reward is to be paid. The councillors grumble at the idea of paying 100 marks for one night's work. The Burgomaster, looking very wise knowing, and clever, says: "We found to-day in my cellar five rats grown into one as I can prove by three witnesses, one of whom is my own daughter, and I maintain that the bargain is not completed." "The intelligent," retorts Hannold, "would also have been obliged to follow me had it not been for Wulf who disturbed me in my works. But it shall depart to-day. And, therefore, I ask for my reward of 100 marks and, as the stipulated gift, I ask for a kiss from Regina." Upon this demand all is noise and excitement, the Burgomaster, offended and disgusted, repudiates the bargain, gives Hannold the 100 marks and bids him to leave the town at once. Hannold goes, but mad with rage at the wrong and injustice that has been done to him. To satisfy his thirst for vengeance, he determines to break Regina's pride by the influence of his magic. Imbued full of bitter thoughts he has reached the statue of Roland, which stands as the market-place as an emblem of justice and of peace in the town. Here he meets Ethelerus, the Mayor's clerk, who brings the musician a bag of money from the Burgomaster, and an apology, he admitting he had been in the wrong. The rat king had disappeared, and he sent this sum of his own money as a satisfaction to Hannold for not having received the gift he had asked for. Besides this, the Burgomaster invites the musician to be his guest that evening, and to assist in celebrating his daughter's betrothal. Hannold accepts, but the money he throws at the feet of Roland's statue, expressing his contempt for the town. He conceals his magic wands in the garden, and he gloats over the moment he will again in the saloon in the evening. Suddenly he hears his name called. Gertrude is anxiously seeking him, and she begs and prays of him to save himself. The gentle accents of the beloved soften the hard heart of the man. Hannold is about to abandon his design, and to run away with her, when Heribert steps in, and with bitter words loads him with contempt. This is too much for him, and once more the devil becomes master of him. The spells of magic shall be set in work. A malice shudder seizes him. He sees Roland's sword shoot through the air, the statue seems to be alive, and the dead stone mouth seems to say the words written on the shield—

"Of freedom sounds
Peace I declare,
Right I maintain;
Wrong-doers dare."

However, like Don Juan, Hannold knows no fear. Like him also he scorns the warning voice and prepares for the kiss of vengeance. At the feast of the Burgomaster everything is brilliant and full of pleasure. Suddenly one hears through all the noise and gaiety the sweet sounds of a harp, and then an unexpected event occurs. Regina approaches, falls into his arms and kisses him. At the same moment Dorothea rushes in, having found in the garden the materials out of which the mysterious love-magical spells were woven. The secret in one no longer. Hannold is seized, overpowered and thrown into prison, and the next day he is brought before his judges. He is sentenced to die by fire as a wizard. He is about to be conducted to the place of execution when Gertrude appears on the scene, and calls out, "He is mine. I demand his release—you must deliver him to me." The people murmur, but the Mayor says, 'If the maiden will take the guilt and punishment of the criminal on herself, we have the right to pardon him, and he Hannold is declared free." "Farewell for ever," Gertrude calls; so she rushes to the bridge, and plunges into the water. With this situation powerful and dramatic in comparison with

thn following, the scene closes. Thn remainder is comnwhnt weak, and would nppear more so if the fable did not give it a nertain nmount of interest. It is now thn moment when Hnnold executen hin plan of revenge. Whilst the people nin nt nhurch praying for thn soul of Gertrude, Hnnold soundn his magic pipe, and from all sides, and from nvery cornner the ch ldren troop forth in glad and joyous glee. Playing nontinuously, hn conductn them nnrosn the bridgn. All thn peoplnrunh out of nhurnh nmazed nnd strive to follow him to save thn children. Spell bound by the powne of thn music, every one nanps, nnable to move beyond a nertain point. Thn mountain opposin the bridgn opens and in it disappear Singuf and the piper, and all the children disappear withm it. The opera closes with nniversnl weeping nnd lamnntations. Thnre is in the text o widn nnope for thn display of various enotions, from thn lowest comedy in the most dramatin intensity. Thn composer has free rangn for manifold effectnnd pictornnl dinplny; but it implies nlso n gift of immense nlasticity in musical resource, whinh even n Mozart or o Wnber would hnvn found it n hard task to illustrate.

Thn book exhibits one particular fault. There is no repose, and yet there are so many pictnrnn that the drop scene seemnto be never nt rest. Of course the nomposer, Nemler, cannot be nompared with Wnber or Mozart, but hn has nncomplished his task well, and has showo a worthy nreative talent. Onn can really only judge of theatre mnsin after having heard it on thn stage; we have however, only the remodelled extract for thn piano. It in this extract which shows the musical valnn of 'Rntnatcher of Hamnin," nnd nven in thin respect it may bn nonsidered to be nnperior to many on opera of thn ninsent day. The aethor does not deal in empty phrases, bnt gives really new ideas, nn fresh and as good as in "Dnn Folkunger" or "Dnr Landfriednn." The music as n whoin has that plastic nhnracter and nnergy of expression whinh nlmost gunrannnes sin success on the singe. According to present nnngn thn composer has condensed the recitation nnto nong end tnhen thn iden of exhibiting leading motives from Wagner. Bet he has only nmployed it in connection with the hero of the piene, Hnnold; nnd even then it appears but seldom and tbnt used nh efly to give n nharacter and n "nuann" to the sitention. Regarding the work as o whoin it may he said tbnt the nomposer nhown n very commend ohin and zealous desire to nnite the lighter improvnnnnn of the new school with the solidity of thn elder schools, many of thn passages nre nncouraging for their freshness, but they nevertheless are marked occas onally with that assumed ethereality—if the word may be used—which in thn nharactnn of much of thn modern music. Nessler knows how to express the pure natural tone of his own invention, but at times hn neemn to get frightnned qnite suddenly at his nnmnnty, nnd he hastnnn to becomn scientifically interesting, and hn then begnn to totter, and his nnsody becomes dull, pale, and tempid, or ragged and rough. Bet thnnn are only passing weaknesses, and they serve to show the strong parts to more advantage. Thn most successful partn nin thn sense of thn chorus of thn councillors, thn chorus for "thn people," and thn drinking scenn in thn nellnrs of thn town hall. The music for thn scene where thn mnnman works his magic powne is fraught with beauty and artistin interest for the music in no written as to give the idea of the nppearannn of thn rats and mice. So thn dramatic situations thn composer, at times, becomes breathlessly excited, and then his form of expression betrayn n failing. These impressions may be removed by an examination of thn full score, instead of the pinnoforte part. Thn production upon the stage can nlone show the true merits of the work. Still it may be hoped that this extract will help thn reader to arrivn at the conclnsion thnt this work, if not exactly nreating an epoch of its own has a certain claim to consideration from thn rulers of operatic matters. It is yet quite possible that the "Ratnatnher" may possess a fascination nn irresistible for thn public nn hn is said to havn donn for thn children of the town of Hamelin in the nnnne.

WINTER OPERA.

THERE is very little to record as to thn work done by the company since our last notice, other than to describe a series of repetitions of familiar works given in a familiar manner.

To quote the words of the *Daily Telegraph* in describing thn nvents of thn first week in November will satisfy all needs.

"During the present week three familiar operas have been added to thn repertory of thn season, beginning on Tuesday with *Rigoletto*, which used to rank as the tragic masterpiece of Verdi; whatnvnr position it may hold now that *Aida* has found thn secret of popularity. Anyhow, it in hard to imagine a serins of Italian opera performances without the musical version of *La Rin Famine*. Thn public like it, as was abundantly manifest on the occasion of which we speak; and whin it continues to present thn best possible openings for vocal and dramatic talents to all its principal nhamnters, artists will love it likewise. Thn part of Gilda was sustained by Mme. Ilma di Murska, in whose repertory are many others better fitted to display her special qualifications. For dramatin purposes, the Hungarian lady needs the stimnlnn of a strong 'mentnon,' inflammed by which she releases herself from thn bonds of nonventionalism, which everybody knows that nna vocalist she nlnces in proportion to thn florid nharacter of her music. It was therefore, not to be wondered at that—in the nnther scenes of *Rigoletto*, Mme. di Murskn accomplished comparatively little. For this her singing and acting in thn passionate duet following Gilda's abdnction makes some amends, the final act enabling her to makn more, and to wind up with a success. Throughout thn whole of the scene in which 'Uo di, ne bee' in the musical feature Mme. di Murska was as 'intente' as even such strenuous circumstances demanded and fairly won the applause she received. Mnn Trebelli was again thn Maddalena whom all know and with whom all are satisfied. Thn part inn small one but, small as it is, Mme. Trebelli's secession from it would be a severe blow to thn popularity of thn minor opera. As thn Duke, Signor Fancelli proved the valun to a manager of a tenor who has a voice. This artist was never an actor, and probably never will be, bnt hn can sing, and on thn present ntagn we want singers first of all. Hence Signor Fancelli's value, which thn progress of time does not abate, and hence, likewise thn satisfaction with which his appearance in greeted. On Tuesday Signor Fancelli exerted himself as unsparingly as ever, and obtained no encore both for his opening air and 'La donna è mobile.' Thn difficult character of Rigoletto was sustained by Signor Pantaleoni, who brought into nannual prominence the vocalism of the Jesini. No doubt thn part in open to inch a reading which secures strong, if not almost too violent contrasts; but many connoisseurs would prefer an embodiment based upon thn distinct understanding that a professional fool was not necessarily a clown. In other respects Signor Pantaleoni's performance deserved a good deal of praise. It was always intelligent and often forcible. The general representation showed a marked

advance upon the standard of previous doings. Both orchestra and chorus are now getting into order, and approaching the degree of excellence short of which only disastrous results may be anticipated.

"On Thursday the opera was *Robert le Diable*, earliest of Meyerbeer's contributions to the great French stage, and a work that, as shown by a full house on this occasion, holds its accustomed patronage for long years to come. Bearing in mind what such a vast and complex musical drama requires, the performance gave little cause for complaint; and, indeed, was one of the best during the present season. Miss Marian Rose distinguished herself by a sympathetic embodiment of the faithful Norman girl. In whatever position the artist may be placed she never fails to become identified with it completely. Her singing is seldom other than spontaneous and appropriate, while it appears at its best where the gentler emotions have to be expressed. Hence Mme. Rosse's success as Alice, and the sympathy with which the fortunes of that attractive personage were followed during the evening. Her singing frequently elicited applause especially in connection with the two well known airs, while generally speaking, the assumption showed talent. Miss Ilma di Murska took the part of Isabella—one which enabled her to do good service as of yore—and revelled in the opportunities of vocal effect supplied by its *bravura* music. The lady's chief success, however, arose from a delivery of 'Robert toi que j'aime,' surpassing to those most familiar with the work she in capable of doing when in her best mood. Mme. di Murska's rendering of the air was strangely passionate and pathetic and made an unexpected effect. Signor Fancelli, as Roberto, showed himself to be in full possession of his robust means, Signor Tecchi played Rambaldo well, doing himself far greater justice than in parts more important; and Signor Foli repeated an assumption of Bertramo, which taken for all in all, is the best upon our stage. Frequent performance has made Signor Foli a master both of the music and the 'business' of the mysterious personage he represents; while he is enabled to place him before the eye in a very imposing aspect. These things were never more obvious than on Thursday, and much of the success of the representation was fairly due to the Bertramo of the evening. The minor parts were generally in safe hands; the ballet was more effective than usual, thanks to the clever dancing of Mlle. Palladino; and the orchestra, under the *bâton* of Signor Li Calsi, showed further and valuable improvement. Last night Mozart's *Le Nozze di Figaro* was given with Mmes. Pappenheim and Hauk, Signor Rota and Signor Pantaleoni in the cast."

The second week in November was chiefly noticeable from the appearance of a troupe of real Spanish dancers, consisting of four men and eight ladies. The former less remarkable for beauty than for symmetry and the latter particularly memorable for both qualities. Their performance was given on the 13th after a representation of *Don Giovanni*, and the remarks upon both, printed in the *Morning Post* are here subjoined:—

"The opera *Don Giovanni* given last night, had the advantage of a fairly good cast, not by any means as perfect as has before been seen and heard on the same boards (for this being an 'off season' it could not be expected), but it was one capable of giving a commendable version of the music, and thereby delighting a large audience to whom every note seemed to be familiar. This was shown by the attention paid to the work and the evident satisfaction when a more than usually excellent rendering greeted the ear. Madame Marie Rose sang with much dramatic power as Donna Anna, Mdme. Trebelli made her usual success as Zerlina, and if Mlle. L'Epine did not fully realise the ideal expected in Donna Elvira it was not for lack of earnestness or good intention. Signor Rota was the Don Giovanni, Signor Brignoli Don Ottavio, Mr. Pyatt the Commendatore, and Signor Zoboli Masetto. Signor Snanni, as Leporello, entered into the humour of the part without exaggeration. Signor Li Calsi was the conductor.

"After the first act a ballet was given by a troupe of Spanish dancers, thus reviving the ancient custom of *entr'actes* or *entremeses*. The troupe consists of a number of male and female performers, all eleven agile and well-trained. Their evolutions are picturesque and the groupings novel and pleasing. The chief attraction, however, was in the person of Señorita Fuensanta, who is one of the most extraordinary dancers the English stage has seen since the days of Fanny Elssler. She is, as far as it is possible to be, thoroughly original in the execution of her impromptu Moresque accomplishments, and combines unusual rapidity of action, grandeur and characteristic motion with a special amount of pantomimic power. Her attitudes are picturesque, and her dancing is made piquant by the freshness of the figures and steps employed. It is not difficult to imagine that the Spanish dances will become a great attraction. One thing is to be wished—namely, that the music which accompanies their motions, leaving the castanets out of the question, could be of a better character, or could be better performed by the band. This may be realised in subsequent representations; and, if so, will be certain to add to the charm of the performance, last night it was by no means of the best quality, either in composition or execution."

On Monday, November 17th, Madame Pappenheim appeared for the first time as Alda in Verdi's opera, and sang and acted in such a style as to gain for herself the highest commendation. Her delivery of the music was excellent, and her acting marked by true dramatic power.

Up to the time of going to press no further novelty has been produced, and on the last days of the season have been announced, some disappointment will be felt by those who had been looking forward to the performance of *The Taming of the Shrew*, or the *Flying Dutchman*, both having been promised. *Oberon* was also included in the proposal at the outset of the season, but the three times postponed, and promised most positively for Nov. 21st, was given on that evening with as much success as possible.

GOETZE'S OPERA, *THE TAMING OF THE SHREW*

Goetze's opera, *The Taming of the Shrew*, was performed for the first time by the Carl Rosa Opera Company at the Prince's Theatre, Manchester, on the 24th Nov. before a crowded audience. The opera is a really fine one, though marked by strong adhesion to Wagnerian theories in the powerful and peculiar orchestrations against the vocal features of the opera. The performance, considering the great difficulties the work presents, was a really excellent one. The audience was enthusiastic, and the principals received the honours of recalls before the curtain. The cast was as follows:—Baptista, Mr. Santley; Katharine, Miss Julia Gaylord; Bianca, Miss Georgina Burns; Hortensio, Mr. Leslie Crotty; Lucentio, Mr. F. Clifton Sokard; Petruchio, Mr. Walter Bolton; Grumio, Mr. T. Law; a Tailor, Mr. Charles Lyall; Steward, Mr. Wilfred Esmond; Housekeeper, Miss Beresford.

The *Manchester Guardian* of Nov. 25th gives the following admirable account of the opera:—"Those who have sought to make themselves acquainted with the score of this opera in anticipation of the performance must, like ourselves, have experienced a very divided opinion as to the question of its probable success. In the first place, we seldom or never met with a pianoforte adaptation more inadequate to realise the orchestral effects; and this is quite of its being the work of the composer himself, and of his having crowded into it everything possible and, indeed, a good deal that is impossible—of performance by an ordinary pair of hands. And

yet this is no reproach to the arrangement. Nothing less than what is included in it would give a reasonable idea of the orchestral parts, which are so symphonic in character that none can be called unimportant. Each has its distinct and individual movement, and to omit any is to impair the effect of the whole. The study of the score, then, does not, in the case of the *The Taming of the Shrew*, enable us to form a decided opinion as to its success on the stage, the more so that while the story is full of humour we find the music everywhere of a profoundly learned type. Can such themes as these be consistent with comic situations? we continually ask ourselves; and as we struggle along through the various movements of the score we almost feel inclined to answer "No," before we have heard the work at all. But we soon discover that there are many beautiful vocal themes, and that everywhere the orchestral subjects are played with as only a master can trifle with his material, so we prudently resolve to suspend our judgment until we have heard the work with all its accessories and as the composer designed it.

Hermann Goetz was born on December 17, 1840, at Königsberg, i/Pr., but at the time of his death, December 3, 1876, had been settled for some time in one of the larger Swiss towns. Until last year little or nothing was known of his music in England, and not much elsewhere. At that period the opera was given a few times in English at Drury Lane. We were mistaken in recently saying that the performance on Saturday evening would be the first in English. Goetz's only symphony has also been performed in this country, and during the present season will be heard in Manchester. One can but regret that in the case of Goetz, as in that of Bizet, the author of *Carmen*, these long-deferred triumphs fall upon the "dull cold ear of death." Both passed away ere the fame they eagerly sought had been established.

But it is time we spoke of the libretto. *The Taming of the Shrew* is called a comic opera "freely arranged from Shakspere's comedy with the same title," and when we consider that the arrangement was originally German, and that it has required that the arrangement should be so freely translated into English, we can hardly expect to find much of the language of Shakspere in what remains. But, as a matter of fact, there never was much of our great dramatist in the opera beyond the title, general incidents, and the *dramatis personæ*. The Rev. J. Troutbeck has performed the work of translation fairly well, especially when we take into account its extreme difficulty; but we cannot expect to find the language flow as naturally as if the music had originally been written to it.

The first act passes before the house of Baptista. Lucentio is discovered serenading Bianca, and very soon has his wooing interrupted by a commotion which arises within doors. The occupants of the house rush out and denounce the tormagant humour of Katharine. Baptista endeavours to appease them, but Katharina appears at the balcony, and again interposes with her scolding; and the aroused neighbours appear and take part in the general tumult. Peace being at length restored, and all having once more retired within doors, Lucentio resumes his serenade, and presently Bianca peeps curiously forth from the balcony, and the lovers indulge in mutual love making. At the end of this scene Hortensio, accompanied by musicians, also comes to perform a serenade, and the rivals presently come to angry words. Baptista appears in his night-gown bewildered and annoyed by the occurrences of the evening. He tells the serenaders that he cannot consent to the marriage of Bianca until Katharine has become a wife. He retires, and the young men begin to discuss their pretensions on the proposed conditions, when the arrival of Petruchio enables them to find a candidate who accepts the task of taming the spirit of the shrewish Katharine for the sake of the victory he hopes to gain over her arrogant will. It is in the first act that the story of Bess most widely from that of the play. Afterwards the incidents have sufficient general resemblance to it to make it unnecessary that we should describe them in detail.

Of the music it would be necessary that, if we were to do it justice, we should speak at much greater length than with our available space it is possible. There are numerous bold themes which though they may not linger on the ear after a single hearing, and when they have been heard in rapid succession, will certainly gradually insinuate themselves into the popular mind if ever opportunities sufficient are afforded of hearing them. The libretto book given the first hearing, the chief of these—a plan to be commended—by-the-bye,—so that those who care to do so may recall the subjects at leisure.

We think few will differ from us in the opinion that the music of the opera becomes more and more interesting as the work progresses. The first act is not without many agreeable themes, especially the opening serenade, the duet "Truly great congratulations," and Petruchio's opening song. The first chorus also shows the master hand in its construction, but the duet between Bianca and Lucentio will we fear never be acceptable to an English audience.* It is full of the most extreme barbarisms, and has no melodic charm to reconcile us to them. But we find ourselves put into good humour as soon as the curtain rises on the second act. The *entrée* of Katharine and the spice of her temper she gives us in the treatment of her maid prepare us for the interesting incidents soon to come. Her song "I'll give myself to no man," with a pleasing lute accompaniment, proves that Kate can sing, and sing well, too, even if she can frown; and soon we have a charming conversational phrase at the opening of the second scene, which is never lost sight of until it has been thoroughly worked out. These happy illustrative phrases are, indeed, characteristic of the opera. When Petruchio first appears we have one which indicates his determined, boisterous character most happily, while the music given to Baptista so clearly shows his lack of firmness. The scene in which Petruchio does his rough wooing is admirable. We feel all along that his is a master spirit, and that test as she may the will of Kate must bow before his. When she breaks from his first rough embraces and, like a wild steed which has first felt the bit, struggles and trembles, conscious that it must submit, so we also can there we learn from the very harmony—which seems almost to make audible the beating of her heart—that, though she may still fight she has recognised her master, and that there can be only one end to their squabbling. The third act opens with a very pretty chorus and in the second scene we have the lessons of the language and music masters. The theme of this movement is one of the most beautiful in the work, flowing along in its graceful beauty with only the natural interruptions of the different lessons. There are intensely amusing—the old "Arma virumque cano" of the one and the musical quintet—A, B C &c.—of the other and the lovemaking which the rivals manage to intersperse during their course. Next the jolly dancing subject admirably suggestive of the delight of all at the somewhat late arrival of Petruchio, and after the departure of the wedding party a delightfully complete little chorus of the servants who prepare for the banquet on their return. The sixth scene has again an opening theme of the impressive character to which we have before alluded, and which again pervades the whole movement. The *finale* to the act is really one of the most exciting and at the same time the most complicated that we can recall in the range of opera. At its close there was a unanimous call for performers and conductor; seldom have we heard a more spontaneous tribute paid to a hitherto unknown work. The fourth act contains many beauties also, and introduces us to the tailor whose appearance gives a new feature to the work. But we have said enough to indicate that, whatever crudities there may be in *The Taming of the Shrew*, it is clearly the work of one whose loss to the musical world is sincerely to be regretted.

* We heard a different opinion.—[ED. M.M.R.]

Foreign Correspondence

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

PARIS, *November 16th*, 1879.

THE musical and dramatic festival which was given in the Grande Salle du Trocadéro on October 23rd, in aid of the funds of the association founded by Baron Taylor, was in every respect a great success. The reappearance of Mme. Patti in Paris was of course the great point of interest—for as it is now several years since she had sung here—and the enormous welcome given to her and the enthusiastic applause with which she was honoured prove that her admirers have by no means forgotten her. She sang an air from *Semiramide* and one from *Ernani* in her well-known charming style. The orchestra of M. Colonne played the overture to *La Muette* and the "Marche de Rakoczy" from Berlioz' *Faust*. Mmes. Judic and Chaumont and MM. Talazac and Lassalle, the brothers Coquelin, MM. Delaunay, Saint Germain, and Berthelier all generously lent their talent to make this matinée a success. Mlle. Sarah Bernhardt did not put in an appearance, and Mlle. Granier who was announced to sing, was ill. The receipts amounted to about 66,000 francs, so that the "Association des Artistes Dramatiques"—for the benefit of which the fête was specially arranged—can only be grateful. And now adieu to the Trocadéro for a season. Our footsteps wander towards the Châtelet where the second concert of the "Association Artistique" was given under the conductorship of M. Colonne, on October 26th. It produced—1. Mozart's G minor symphony;

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II A Rhapsodie, by Ed. Lalo (in the first time), a very original composition of a piquant character peculiar to itself; III. Concerto in D minor for piano, by Brahms, played with veiled touch by Mme. W. Stavsky—I do, however, a colourless composition with only here and there glimmering brightness; IV. Danse Macabre by C. Saint Saëns; V. Serenade (Op. 8) for stringed instruments by Beethoven. In the third concert (November 2nd) Beethoven's Pastoral Symphony was given; a berceuse for stringed instruments, by Reber; then Granada, Symphonie Espagnole, by Marsick; Girl after which—Trio des jeunes Israelites (Berlioz), Schumann's *Manfred*—A. Overture; B. Entr'acte; C. Ranz des Vaches (solo, cor anglais, played by M. Svoiai); D. Apparition de la Fée des Alpes—and in conclusion Mendelssohn's Wedding March.

The fourth concert, held on November 9th, produced—I. Mendelssohn's Italian Symphony; II. Ouverture du Béatrice, by Em. Bernard; andante et Scherzo, by J. Ten Brink; III. Concerto in E minor for piano, by C. Saint Saëns (performed by M. E. M. Delaborde); IV. The Rapsodie for orchestra by M. E. Lalo (repeated by request); V. Air from *Raymond* "Je suis un beau berger le berger Lycidas," by A. Thomas (sung by M. F. Boyer); VI. Scènes Pittoresques, by Massenet.

The fifth concert (November 16th) began produced Schumann's *Manfred*. Air du Siége de Corinthe, by Rossini (sung by M. Faure); Boccherini's quintet for stringed instruments; "Le Vallon" (mélodie) by Gounod (sung by M. Faure); Weber's overture to *Der Freischütz*; and *Etienne Marcel*, opera, in four acts; words by L. Gallet; music by C. Saint Saëns. The prelude of the first act is dreamy. The ballet music, entrance of the students and *rabouchet*, musette guerrière, pavane, valse, entrance of the Bohemians, and finale are sparkling and characteristic. The beginning of the finale has certain flavour of Chopin and a sharp Polonaise. The scene I had near the Paris Market, in 1358. The choruses were well sung, and the solos by MM. Faure and Lauwers.

The second Concert Populaire produced Schumann's C major symphony (Op. 61); Fragment symphonique from Gluck's *Orpheus* (flute solo M. Lefebure); Haydn's serenade (for all the violins, altos, and violoncellos); Beethoven's Pastoral Symphony; Mendelssohn's Chanson du Printemps; Danse des Sylphes, by Godefroid for harp (executed by M. Hesselmans); "Sylvia," by Délibes.

At the third concert Beethoven's Eroica Symphony was given; a madrigal by L. du Manper; Schubert's "Wanderer Fantasie," for piano and orchestra—Liszt's arrangement (executed by M. Breitner) and the music to Mendelssohn's *Midsummer Night's Dream*.

In the fourth concert Berlioz's "Symphonie fantastique" (of which we have already spoken at length in these pages) was given. "Marche funèbre d'une Marionnette" "Gounod" Mozart's symphony in G minor. Beethoven's overture to *Leonore* and, with great success, for the first time, Tschaikowsky's magnificent and very difficult concerto for piano, which was bravely performed by M. Breitner, who was almost overwhelmed with applause at the end of the performance. The thanks of the musical community are due to him for his courage and for having introduced this beautiful concerto in the Concerts Populaires.

The programme of the sixth concert is as follows:—Haydn's symphony in C major (Op. 44); Mendelssohn's violin concerto (performed by M. Ondricek); fragments from Liszt's oratorio *Christus*: A. Chant des Pâtres. B. Marche des Rois Mages; air from Gluck's *Iphigénie* (sung by M. Wachtel of the Théâtre Royal du Stockholm) and Beethoven's septet for stringed instruments, the soli by MM. Grisez (minuet) Jacot (bassoon), and Reine (horn).

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *November*, 1879.

THE present season is regularly inundating us with concerts. We, however, can only mention the most important performances. The second Gewandhaus concert opened with Beethoven's third overture to *Leonore*. Of the execution of this work by the orchestra we must speak in the highest terms. Only an excellent orchestra under an equally excellent conductor can produce such results. Frl. Lilli Lehmann (royal opera singer of Berlin) followed with the recitative and aria "Ah lass allein," from Spohr's *Faust*, which she gave in an agreeable but not particularly striking manner. The clarinet obbligato in the aria was rendered with fine tone and musical feeling by Herr Landgraf. Frl. Lehmann was not very successful with three songs which she contributed later in the evening. The first "Träume" by Richard Wagner made no impression on us whatever; the second, a pretty song, "Es war ein Maid," by Ignaz Brüll, which she sang very nicely, pleased most; whilst for the third, "Gretchen am Spinnrade" by Schubert, the singer showed herself to be not only lacking of pathos but also deficient in vocal means. The instrumental soloist of the evening was Dr. Otto Naumann, Professor of the Conservatoire of Music at Strasburg. We had previously heard this young pianist, and knew him to be a highly-gifted artist. Some weeks ago he introduced himself here by playing Beethoven's C minor Sonata, Op. 111, and the Finale of the Symphonic Etudes by Schumann, at one of the Conservatoire matinées, when he charmed a select audience. Unfortunately his performances at the Gewandhaus concert did not equal his previous ones. This last time he played Beethoven's E flat major Concerto and the B minor Nocturne (Op. 37 No. 2) and F minor Fantasia (Op. 49) by Chopin. Brahms's First Symphony (C minor) ended the evening and made a good impression on us; the audience, however, in spite of the capital performance received the work coldly.

The orchestral works brought forward at the third Gewandhaus concert were Weber's overture to *Euryanthe*, Haydn's Symphony in B flat (No. 3 of Breithopf and Haertel's edition) and the Chaconne and Rigaudon from the ballet music out of *Alceste reine de Golconde* by Monsigny (two pieces which always remain pleasing though now about 100 years old). Herr D. Popper, the celebrated violoncellist, played a concerto of his own composition containing a particularly fine slow (second) movement. He not only played this work but also "Träumerei," transcribed from Schumann's "Kinderscenen," and a charming gavotte in D major of his own composition, with fine tone, absolute certainty and clearness and with perfect taste. Mme. Fanny Moran Olden of Frankfort a/Main was the singer at this concert. She first contributed Eglantine's aria "Beherrte, du an meine Liebe glaubt," from Weber's *Euryanthe* then a little song "Eine Blume weiss ich," by Hermann Goetz, Mozart's slumber song, "Schlafe, mein Prinzchen" and added, after lively applause, "Abendreihn" a charming song by Reinecke. This lady's voice is alto, but it is also good in the highest registers, for she took the high A in the aria. It is true the highest notes sounded forced, more notes even forced as that she was by far more successful in the songs, which were throughout for a low voice. Her singing is also distinguished by musical understanding and warm feeling.

At the fourth Gewandhaus concert Reinecke was greeted with a long flourish by the orchestra, accompanied by the applause of the whole audience. The cause of this ovation was that twenty-five years ago Reinecke received his first appointment as music director at Barmen, and conducted the first subscription concert there. His successful career well deserves the laurel leaves twined round his desk and the demonstrations of respect shown to him. The orchestral works of the evening were Schumann's first Symphony in B flat and a new overture to Schiller's *Demetrius* by Josef Rheinberger. We shall presently return to this last named work. As singer we heard Mme. Sachse Hofmeister (of the royal opera in Dresden) for the first time. She sang the aria "Ocean Du Ungeheuer" from Weber's *Oberon*, "Du bist die Ruh," by Schubert; and "Der Frühling naht mit Brausen," by Mendelssohn. This lady possesses a splendid and powerful voice of extensive compass and sweet tone, it being one of the finest sopranos we have ever heard. At the same time she has great dramatic expression and good vocal *technique*. Reinecke's aria was very telling. She was equally successful in Schubert's song, whilst that of Mendelssohn seemed to us to be taken too fast in time. Between the vocal performances Herr Edvard Grieg played his piano-concerto with finish and perfect certainty. With regard to the composition its fame is so well established that it appears superfluous to speak about it. The

overture of Rheinberger makes an excellent impression on account of its harmony, its clear outline, and its fine architectural construction. All the orchestral means are handled to perfection, and the relation of all the details to the whole is throughout symmetrical. Lastly, on the same evening a young violinist, Herr Arnold Rosé, of Vienna, came forward with Ernst's "Othello" Fantasia. This artist has already acquired perfect *technique*, absolute clearness of intonation, infallible certainty in the most difficult passages, fine and melodious tone and feeling expression; in short, he seems to be a born genius. The audience gave evidence of being equally struck with his playing, for they called him repeatedly forward.

The first Chamber-music concert at the Gewandhaus commenced with Haydn's charming A major Trio, played in an exemplary manner by Herren Capellmeister Reinecke, Concertmeister Röntgen (violin), and Schroeder (violoncello). The then following E flat major Quartet (Op. 127) by Beethoven is one of those last quartettes of his, which are proportionately but little known, even to musical circles. We should like to see quartett parties turn their attention to the chamber-music of Beethoven's third period, rich and sublime treasures are to be found there. An agreeable change, after the E flat major quartette, was Reinecke's perfect rendering of Schubert's A flat major Variations, Op. 42. The evening ended with Mozart's G minor Quintet, one of those works which enjoys unbounded popularity.

The first concert of the "Euterpe" Musical Society produced a novelty—Rubinstein's third Symphony in A major. We are scarcely in a position to judge this work, its performance being materially influenced by a want of clearness on the part of the orchestra. Nevertheless, the Symphony interested us greatly, and we are anxious to hear it again, for it has many fine and striking parts, especially in the first and third movements. Beethoven's second Overture to *Leonore* headed the programme of this concert. The instrumental soloist, Fil. Bertha Hafa of Vienna, contributed Mendelssohn's Violin-concerto, the "Aus meinen Tagen," by Wieniawski, and added as encore the "Une Soirée à Gastein," by Sarasate. Fil. Hafa is a genuine virtuoso, and since her last appearance here, two years ago, has materially improved in tone and certainty. Herr Ernst Hungar, of Dresden, sang a ballad, "Archibald Douglas," by Carl Loewe, and songs by Schubert, Franz, and Brahms. Herr Hungar's singing is clear and musical.

On the 19th October Messrs. Hermann Franke (of London) and Alfred Grünfeld (of Vienna) gave a matinée at the Rüdhorn rooms. Herr Franke is well known in England as an excellent violinist. Herr Grünfeld is a first rate pianist, and his technical attainments elicited great applause.

Another excellent pianist we have to mention, Herr Waldemar von Pachmann of Odessa, whose concert on the 31st Oct. at the Gewandhaus was well attended. We might call this gentleman a violin player *par excellence*. His performance of the Romance from Chopin's E minor Concerto, transcribed for pianoforte solo by Reinecke, was the *pièce de résistance* of a long programme, to which Herr von Pachmann added the Etude "La Gondola" by Henselt, supplemented with tasteful cadenzas, &c., by himself. He was well supported by our local violoncellist, Herr Carl Schroeder.

MUSIC IN BERLIN.

November 1879.

I SHALL again follow my plan of only reporting on the most important concerts, taking for granted that the reader will glarly pass over the mediocre to these. One would scarcely think that a female larynx, though most phenomenal, would be sufficient to attract public interest to that extent that everything else would be forgotten for the time be it the German Russian question, or a Bourse panic, or a Spanish royal wedding, or any other speculative manœuvre. But, in fact, Signora Adelina Patti has completely succeeded in turning Berlin topsy-turvy. The blasé habitué of the theatre, the wealthy paterfamilias, the stock exchange dandy, the fishmonger, all, wherever they be, are equally enthusiastic for the Diva. The thermometer of admiration for Signora Patti already has arrived at the boiling-point. Should it rise higher we must make the Diva responsible for the consequences.

It is, however, to be hoped that after her departure everything will turn to the old groove. Prince Bismarck will again take an active part in politics, the quiet citizen will enumerate and estimate his observations on the Spanish wedding &c., Berlin will again be the old quiet sober town. Requiescat in pace. A similar excitement, if not quite so tempestuous, has been produced in another field by the Joachim's Quartet Party; in the second matinée at which the work of a still young composer was executed. The distinguished mortal is Anton Dvorak, seemingly a Bohemian, but certainly a born musician. By the latter I mean that this work, as produced by Joachim and his colleagues, has left a strong favourable impression. Dvorak has the happy knack of using his subject to advantage; the use which he makes of the stringed instruments is masterly, and the effect produced thereupon. The composer introduced to us by his Slavonic dances, promises well for the future. In the hall of the Academy of Singing we had on 27th October the first Monday Concert of Messrs. Hellmuth (violin) and Münke (violoncello), who in concert with other artists, played a serenade for nine stringed instruments, by Ed. Grell. We think that the composer, who was in the room, enjoyed the performance more than the public, who remained cold and by no means encouraged this aged musician (he is almost eighty years old) to write more. Fräulein Ottilie Lichtenfeld was the pianist, whilst Fräulein Marie Schmidtlein was the vocalist; the former would become a good pianist were she mistress of the keyboard and also did she understand better to give expression to her playing; the latter, however, was able by her singing of two arias and some songs to awaken the sympathy of the audience.

Hans von Bülow had a crowded concert in the *Singe-Akademie* on October 29th as usual with this master the programme offered nothing but piano pieces. Two sonatas by Beethoven, eight pieces by Brahms, different compositions by Bach, Rheinberger, Tschaikowsky and Liszt gave ample opportunity to show his masterly handling of the technical, as well as the artistic part of that which was before him. One cannot sufficiently recognise von Bülow's disinterestedness, for it should be remembered that the whole receipts of his Berlin Concerts go to the funds of the Wagner Theatre at Bayreuth.

Messrs. Barth, de Ahna, and Hausmann commenced their Chamber Music Soirées, being supported by Messrs. Melanie (violin) and Kolek (viola), both pupils of Joachim, and these five gentlemen played a quintet for piano and stringed instruments by Fr. Kiel. It is with great joy that I can say that the work in question is in reality a genuine enrichment of the literature of chamber music; it is a pure work of art and a perfect creation, which, properly produced, was simply electrifying. I don't know which part deserves preference, for they all stand on the most high level. As it is well known, Kiel is a master whose style is serious and severe, and his works published up to the present all bear the stamp of the highest musical knowledge, but not always of the best power of production. Now and then one misses the spark of inspiration, and it is here that often the doctrinarian shows too strongly. In this, his latest quintet, the power of knowledge and production are splendidly united. The flow of the melody is never ceasing, and the strains combine themselves into the most beautiful and pleasing forms. This novelty, like the other performances of the evening, was joyfully received by the public, and with much warmth.

As usual on the 4th November we had again this year a musical entertainment in memory of Mendelssohn Bartholdy, which took place in the *Singe-Akademie* by Stern's Gesangverein, this important body at present under the conductorship of Max Bruch, produced the *Lobgesang* symphony by Mendelssohn, and the *Requiem* by Kiel; whilst I remain silent about the symphony although the finer veins of the artist are distinguished in it, and whilst I pay my highest regard to the *Requiem*, I must add that the execution of the artists was good, but the performance was badly received by the public, especially the symphony.

Finally I may mention an undertaking which from its first existence has been a success. The undersigned, together with Messrs. Hollaender (violin) and Grünfeld (violoncello), has opened in the hall of the *Singe-Akademie* a series of subscription concerts, the

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first of which took place with a full house on the 20th inst. Our laudable tendency to produce nothing but works of living artists, has been favourably recognised by all my colleagues of the press. A fresh lively work by Fr. Gernsheim (Trio in E flat) commenced the evening. I shall, of course, say nothing bad about it in question, but my bashful pen also refuses to write anything to its favour. As an agreeable change followed pieces by Ph. Rüfer G. Hollaender &c. and the programme was brought to an end by the latest novelty—Thema with Variations (Op. 48) by XAVER SCHARWENKA.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *November* 22, 1879.

THE first Gesellschafts-concert took place last Sunday; the programme was the following:—Cantata, "Wir danken dir, Gott," by J. Seb. Bach; violin concerto by Saint-Saëns, performed by M. Marsick, from Paris; three choruses for voices alone from the cyclus, "Im Feuerthale" by Goldmark; violin-concerto, (Parts II. and III.), by Mendelssohn, again performed by Marsick (instead of the intended air from *Iphigénie*. The solo singer, Herr Walther being indisposed); march and chorus from "Ruinen von Athen" by Beethoven. The cantata ("Gesammtausgabe der Bach'schen Werke, Vol. III. No. 29) consists of a most vigorous, magnificent preludio for organ with orchestra—three arias, recitatives, chorus, and chorale. It was written to 1731 for the election of senators at Leipzig, and shows in the majestical chorus, as well as in most delicate airs, the hand of the veteran-master. Mr. Marsick showed himself to be a great virtuoso, never failing in his intonation, his execution is perfect, although his tone is somewhat thin. Great applause followed every part, and at the end he was unanimously called for several times. Goldmark's choruses are small but written with much feeling. The splendid march from Beethoven was the finale, also characters of some brilliant and good.

The Hofoper had its concert on All Souls' day. The programme included the *Athalia* overture, Brahms's "Ein Deutsches Requiem," and the *Eroica* symphony. No wonder that the great opera-house was filled in the last place; in fact so great was the demand for seats, that a repetition on the following evening became necessary. Brahms conducted his own work, which was received with the greatest applause and in the same way the work was also cordially welcomed. It was performed (the soloists excepted) most excellently, overture and symphony being conducted by Hans Richter, and so the Philharmonics had to note another triumph.

The directors of the Hofoper have the intention of bringing out next January all the operas by Mozart beginning with *Idomeneo* in one succession, having already given *Idomeneo* alone as an experiment. The opera was a novelty for the singers as well as for the audience, not having been heard in Vienna since January 1820, on Mozart's birthday. The music is a singular mixture of the old Italian style of Gluck's dramatic writing and of Mozart himself after his own way. The peculiarity of this mixture may be thus accounted for: on the one side he was pressed to make concessions to the singers; on the other side he was just full of the impression made in his mind by Gluck and the opera in Paris on his visit to that town; and, finally, his genius was quite up and in the full display of its power. It is a great advantage for the opera that the interest in it is cumulative from act to act. The first one is the weakest, all following acts to their successors, and the actors too, is most indifferent. But in the second act a change takes place. In it we find the extremely noble air of Ilia "Se il padre perdei" (a flat); the air of Idomeneo, "Fuor del mar" (in D); the soft chorus, "Placido è il mar" (in B); the terzetto, "Pria di partir" (D minor); and the turbulent chorus, "Qual odio, qual ira" (B flat), which finishes the act with great effect. The third act begins with Ilia's air, "Zefiretti lusinghieri" (in E), no less charming than any of the former melodies; the beautiful duo, "D'io non mora" a quartet accent (in A); the most excellent quartetto, "Andrò ramingo" (E flat), at which Mozart himself was always to found the fairy like air of Electra, "Oh, smania!... oh, furia!" (C minor) and the gloomy, sublime chorus, "O voto tremendo" (C minor) the pearl among pearls. In truth the two mentioned choruses belong to the order of Mozart's greatest master pieces. His treatment orchestra, and particularly the wind instruments, in a style full of genius, and in an unheard of manner for his time. Even in our days, after the lapse of a hundred years, the impression has lost nothing of its sharpness or beauty. What a pity that Mozart never afterwards found time or opportunity to make the changes he was willing to do and which he felt the work required.

Performed for the first time in Munich, January 29, 1781, he had never the pleasure of seeing his work brought out on the stage in Vienna. Only in a private theatre (that of Prince Auersperg) was it performed in March, 1786, and Mozart altered as much as he could for the occasion: he altered the part of Idamant, written for a soprano (castrato) or a tenor voice, wrote two new pieces and revised the libretto. But his intention to re-write the Idamante part for a bass voice remained unfulfilled. This is a great pity, for the want of a principal bass (the part of the high-priest being too unimportant) is but too sensible. And yet, what a dramatic power is expressed in the quartette, in spite of the unfavourable combination of two sopranos and two tenors (in the original form actually three sopranos and one tenor). I hope that the opera will be given in London to the Italian season. If so, I would recommend the arrangement as carried out on our stage by Kapellmeister Fuchs, to whom is due the principal share of the success which the opera found in Vienna. Under his conductorship also the singers, orchestra, and chorus did their best to celebrate the genius of the composer, only twenty-four years old at the time the work was written. The ladies Ehrn and Materna, Herren Labatt, Muller, all must be praised for their share of the performance. The directors, who were at the trouble to provide a good *mise-en-scène*, also deserve mention. For the rest of the work done here there is little to say. Frau Schuch-Proska took leave as Violetta, honoured with much applause and Frau Pauline Lucca began another Gastspiel with Leonore (*Favorita*). Carmen and Angela, each time being cordially received; some other Gastspiels are in prospect.

Operas performed from October 12 to November 10: *Afrikanerin, Don Pasquale* (twice), *Lustigen Weiber von Windsor, Norma, Aida, Lohengrin, Violetta* (*Traviata*) *Fidelio, Idomeneo* (four times), *Romantische Kriegs Prophet, Troubadour, Favoritin, Faust, Hugenotten, Carmen, Don Juan, Sicilianische Vesper, Wasserträger* (*und das Ballet Sylvia*), *Walküre*.

OPERA IN FLORENCE.

1. TEATRO NAZIONALE.

I DIAMANTI DELLA CORONA

The "Teatro Nazionale" is one of the three theatres in Florence which cultivate opera, and notably comic opera. The house is small, but the establishment has this advantage over its more pretentious rivals, that it is owned and managed by Signor Carlo Ducci, who is not only the head of a well-known firm of music-publishers, and himself a distinguished pianist, but also a most enterprising and intelligent impresario. And he could not have given better proof of his artistic judgment than by appointing as conductor of his theatre Signor Cornaro a very gifted young composer from Milan, thanks to whose efforts the band of the "Nazionale" has become by far the best opera-band in Florence. Again the staff of artists is all that can be desired for so small a theatre, and it is pleasing to notice that both manager and conductor evidently aim at producing an effective *ensemble*, instead of parading occasional "stars"—a fact which in itself does credit to their taste and judgment.

The last novelty produced under such auspices at the "Nazionale" is an Italian version of Auber's *Les Diamants de la Couronne*, and as this opera is less generally known than other works by the same composer, it may not be inopportune to give a brief sketch of it here.

The libretto, by Scribe, is highly imaginative, and verges on the impossible; indeed the author himself frankly owned it. "Ma foi!" he exclaimed to a friend, "je n'en sais donné à croire que la vérité historique, si j'ai voulu par-dessus le marché aller le crédulité de ce bon public parisien en fait d'invraisemblance dramatique."

The scene is laid in Portugal, at the time of the minority of Maria Francesca, daughter of Joseph I., about the year 1777. The young princess, in order to cover a large deficit in the royal exchequer, resolved to sell the crown diamonds; and in her anxiety to conceal so doubtful a transaction, she hit upon the ingenious plan of substituting imitation diamonds for the real ones. But the imitation diamonds had to be made; and to ensure secrecy, she entrusted this delicate task to a certain Rebolledo, who inhabited the vaults of an old castle in Estremadura, where with the assistance of equally respectable confrères, he combined the vocation of forging coins and precious stones with that of a brigand. Hence then that she determined personally to supersede the execution of so honourable a commission. Accordingly our future Majesty joined Rebolledo; assumed not only the dress of a Zingara or rather brigandess but also the command of the distinguished party; and in the character of Caterina the chief's niece, accompanied and led them on their escapades.

One night the young Marquis Enrico di Sandoval falls into their hands, and promptly becomes enamoured of the beautiful Zingara, whose accomplishments and singularly refined manners moreover add to the charm of the romantic surroundings. He resolves to make her his wife, but the extravagant union is violently opposed by the Conte di Campo Mayor, his uncle and Minister of Police, and by his friend Don Sebastian d'Aveyro, a young officer in command of an expedition against the brigands. Don Enrico, however, finally succeeds not only in overcoming their opposition, but even in enlisting his uncle's influential assistance. The rest is easy to guess. The bewitching Zingara reveals herself as the Princess; at her coronation she chooses her astonished lover for her consort and—pour comble de bonheur!—makes Rebolledo her Prime Minister!

Such is the libretto. Scribe and philosophical librettist would probably fall it the scene of absurdity—and not without reason. But a high logical standard should never be applied to the libretto of an essentially comic opera. The reasoning which, as Goethe tells us, governs works of art, is a reasoning sui generis. The principal requisite of a libretto of that type are after all—an amusing plot, and striking incidents and situations. The opera before us abundantly fulfils the conditions of the "vis comica," though it is not perhaps as sparkling as *Fra Diavolo* and *Le Part du Diable*.

The score possesses all the characteristics of Auber's style which Rossini tersely described as follows:—"La musica dell' Auber," he says, "è quasi sempre piccola; ma è sempre scritta da un grande musicista e da un grand' artista."

The overture is sufficiently familiar to lovers of music to require an analysis here. It foreshadows the leading airs of the opera, and is a masterpiece of graceful and effective style, the last "motif" (Allegro ♩ time) being quite irresistible in its melodious swing. Among the numerous concerted numbers the opera may notice Caterina's ballad "Il bel Castello immerata a merlo," the duetto between Caterina and Enrico, "A lui sovrano," and the short chorus ("quam religiosa") of the bandits dressed up as monks, "Eremita della badia" in the first act. In the second the duet between Diana (Enrico's spouse) and Don Sebastiano; the bolero of Diana and Caterina, "All'inverso la montagna;" and the bravura air of Celerine. In the third act, the trio Caterina's air—the grand march, and the finale of the coronation scene.

All these are conspicuous by their vivacity, brightness, and elegance of form and style, in which a really good French opera always excels. It is noticeable feature that in the Italian version recitativo parlante (by Gelli of Milan) has been substituted for the spoken dialogue. The latter as is well known, is a characteristic and attractive feature both in French comic opera and in the German "Singspiel;" and exception might therefore be taken to the recitative as an undesirable innovation. But then Italian singers will have their own way—indeed it has been truly said that unless they can sing from beginning to end, and are accompanied by the band—if not in the recitative secco, it only be the joint scraping of the double bass and the violoncello, the libretto is "Greek" to them. Many Italian singers, such as one hears in provincial theatres, are carried on simply by the headlong swing of the performance, and to interrupt the music by dialogue would probably throw them off their legs. As the lesser of two evils, and as being unseparable from an Italian performance, the "recitativo obbligato" therefore, does not impair the effect of the opera, the less so as Signor Gelli's instrumental setting is at once clever and unobtrusive.

The opera *Les Diamants de la Couronne* was first brought out in Paris at the Opéra Comique on the 6th of March, 1841. Auber actually completed the score before Scribe had finished the libretto, and the latter had to write several numbers on what is termed the "monsire" principle.[1] The opera met with a cold reception, if not with a failure. And why? Not because the Parisians had grown weary of Auber, but because he had not assigned the part of Catarina to Mlle. Damoreau at that time the spoiled favourite of the public. Hence the opera was a victim of Parisian caprice, and even the *Journal des Débats* condemned it in the following wholesale fashion:—"Le poème a jamais obligé un compositeur à écrire que des banalités. Il y a un nombre prodigieux de contredanses dans cette partition. La question d'art est tout-à-fait écartée."

Fortunately, the success or failure of a first performance has rarely been a true test of the merits of an opera. Was not even *Fidelio*, that greatest musical "possession of all times," almost hissed on the first night because—the costume coinciding with the occupation of Vienna by the French—the audience mistook chiefly of French officers? Even in this day the *Diamants de la Couronne* have held their place in the *répertoire* of leading theatres, both in France and Germany; and to a Florentine audience, this charming work is not only quite new, but positively a *bonne bouche*.

The performance reflects in every way credit on both manager and conductor. The principal parts are all in the hands of able artists, among whom Sig. Vidal, the tenor (Enrico), deserves special praise for his easy and graceful acting and singing. The ballet free from burlesque and mannerism. The part of Caterina is rendered by a youthful *prima donna* of a small but well trained voice and ambitious aims, being the daughter of a Russian general. Her efforts were on the third night rewarded by a bouquet of at least ten inches in diameter, dimensions which, in this "garden of flowers," are by no means uncommon. The *mise-en-scène* and the dresses are excellent. The overture, under Sig. Cattaneo's spirited guidance, is rendered with admirable precision and delicacy, and he generally to be repeated; and the rest would deserve the same unqualified praise, if the instruments did not occasionally drown the voices—a defect which, common as it is, is yet so easily remedied!

Florence is sure by no means such opportunities of hearing good music as its glorious traditions and its present cure would lead one to expect. The performance at the second rate military band, which plays but once a week in the "Cascine," nearly a mile from the town, has hitherto been the only instrumental music offered to disappointed visitors. It is therefore the more creditable in the manager of the "Teatro Nazionale" that he has recently introduced weekly "Concerti Popolari," which often well

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[1] The "monsire" principle is applied when a composer writes an air &c., to famous tunes at random, and generally consisting of absolute nonsense, such stanzas simply serving to indicate to the librettists the measure, rhythm, and number of lines required for music already set. The following, for example, is one of Auber's "monsires," and refers to his opera *Zerline*:—

Veux-tu, me wrote to Scribe, mon cher Eugène, faire du domaine d'un jolie à l'Opéra Comique. Quelquechose de gaillard. Faites-le parler de son ramage. Elle réussit toujours, mais ça ne durera pas longtemps. Faites-moi, par exemple quelque chose dans ce genre-ci

Recitatif.

J'ai remarqué que la particulière
A la jambe très journalière.

Cantabile.

Ah! ah! ah! quel beau mal
Tra, la, la! J'ai la colique.
Vive la reine Marguerite,
Et la taille de cupidon!

Faites-leur un Gymnase
Et je vous donne pour certain,
Que pour un homme de mon âge,
Je suis rentré fort en matière.

The above was found among Scribe's papers. See "La Nazionale" Nos. 312, 313. Boggi.

selected miscellaneous programmes of vocal and instrumental music, and promise to draw large audiences. Another new comic opera, *Napoli di Carnevale*, by N Gross, has lately been brought out at the same theatre, a notice of which may form the subject of a future article. C. P. S.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—Can any of your readers give me the correct metronome marks for the "Rigaudon" in Raff's suite, Op. 204? The time indicated in Metzler's edition is ♩ = 100 but this seems far too quick. Perhaps it should be 80? Also for the "Allegro Scherzando" in Saint-Saëns' minor concerto? ♩ = 230 is marked in Sivori's transcription—a tremendous pace.

I. S. HAMILTON.

Ahmednagar, India, 6th Oct., 1879.

Reviews.

The Children's Beethoven. Short pieces for the Pianoforte by L. van Beethoven. Edited &c. by E. PAUER. London: Augener & Co.

THE former collections of the works of the great masters adapted and arranged to suit the capacities of children have evidently ministered to a direct want, and both editor and publishers appear to have done their best to encourage the demand by supplying like examples from other writers. There was no reason whatever why the "small powers," as children have happily been called, should not be able to find work to their hands which may serve the purpose of instruction and education as well as amusement. Every one knows that children possess extraordinary powers of discrimination in a general way, and as a rule only destroy those of them toys which possess no charms beyond those of amusing the passing hour. Even where the spirit of destructive is not altogether absent there is always a lingering affection for and a careful preservation of the relics of things once beautiful. Moreover, "the thing of beauty" with a child is not only "a joy for ever" but its possession an enjoyment forms the taste or lays the foundation for the building of pleasures in time to come. A shelf whose nursery literature is of the old Mother Hubbard type, and whose exemplars of the history of that well known dame of suggestive but obscure history, especially if they be of the ancient coarsely printed and rudely illustrated character perforce popular in years gone by, will not be altogether to blame if in after days there should be any dullness of perception as to the charms of high art. On the other side it may be said that early association with things of the best patterns in all ranks of science and art, even if they be only applied to the improvement of toys or in connection with play hours, must have a beneficial effect upon the tastes and habits of the young; so that if any objection could be urged against the employment of the works of the great masters for the use and purposes of teaching, the most complete answer might be offered in some such general argument. It is therefore with sincerity that it may be said that the series of works of which the "Children's Beethoven" forms a part is likely in effect a vast amount of good and to form a class of musical thinkers who rather angrily unanimously must influence the bearing of art.

For this reason even the pianists will be induced to pardon the slight alterations of key and accompanying figures which the Editor has deemed it occasionally necessary to make in order to fit some of the pieces selected to little hands and modest capacities. There are thirty-six separate numbers, six being arranged for four hands and the rest as solo pieces. Selections of six sonatas from sonatas, symphonies, quartettes, trios, minuets, songs, romances, and marches are the items given, and prefixed to the music is a life of Beethoven illustrated by woodcuts, so that the work is as complete as it can possibly be, and would form a suitable gift, not only at this season of the year but, like the master's own work, may be made welcome at all times.

The Children's Mendelssohn. Short Pieces for the Pianoforte, by F. MENDELSSOHN BARTHOLDY. Selected, arranged (without octaves), fingered, and revised by E. PAUER. London: Augener & Co.

ONE of the most pleasing pictures in the illustrated biography prefacing the present collection of pieces, is that in which Mendelssohn is depicted surrounded by his young family, delighted in their presence and interested in their tasks. This, which represents the actual case, and also the sentiment of Mendelssohn's life—a loving affection for his kith and kin—to a certain extent also indicates the appreciation with which he would have welcomed Mr. Pauer's collection of pieces from his works, adapted and arranged so as to suit young capacities, and to foster in the children a love for the music of one whose blameless life was hallowed by his love for children.

In the picture referred to he is shown as his own children see Mendelssohn in the volume he is the Mendelssohn of all children of all ages and nations, speaking in a language of sweetness and tenderness which all can understand and all recognise.

Like as in the companion volumes, Mr. Pauer has given some thirty pieces for pianoforte solo, and six duets, so set out as not to tax the powers of the young too hardly—and at the same time to offer for their advantage specimens of his attainable work of nearly every kind.

Every musician who reads the list will be able to tell how excellently comprehensive the selection has been made, and that the "Children's Mendelssohn" will not only likely by many to be considered as of equal excellence with the previous issues in this series, but to many who place the composer in the foremost rank as a favourite among those "who found out renewal tones," the volume may be one of the most acceptable.

The Children's Schumann. Short Pieces for the Pianoforte, by ROBERT SCHUMANN. Selected, arranged (without octaves), fingered, and revised by E. PAUER. London: Augener & Co.

AT first thought it would seem that there would be a difficulty in selecting from the compositions of Robert Schumann pieces of a sufficiently simple kind to satisfy the requirements of the plan adopted in this series of works. This thought would only be a passing one. Schumann wrote difficult music—that is to say music difficult because of the demand it makes upon the "inner mind" of the player, because with much of his work expression is all in all, and technical power something but not everything. Yet for all his demands upon the practical and poetical powers of a musician, he has left much evidently designed for small minds, because all that is required is a mere attention to the notes and skill to gain all the effect needed. If read from Schumann's own point of view, and that which he seems generally to demand, the effect would of course be augmented, but there is enough of his music which may have been written for, and certainly is not above the capacities of, most young children who are players, and which may therefore most appropriately be included in a series intended to minister to their education.

If any elder musician has a doubt on the subject, perhaps a glance at the list of contents, aided by his own knowledge of the productions of the master will satisfy him.

Beautifully engraved and printed, carefully revised, and adapted for young fingers and capacities, "The Children's Schumann" stands an elegant example of the music of the elder masters for the youngest, and their desire to accustom the mind of the student "in the days of his youth" with the simplest and purest, if not the best, forms of thought which have emanated from the great minds in music. Schumann's "Advice to Young Musicians," which forms the preface, will be read with advantage in connection with this collection.

The Children's Weber. Short Pieces for the Pianoforte. By CARL MARIA VON WEBER. Selected, arranged (without octaves), fingered, and revised by E. PAUER. London: Augener & Co.

THE love of melody and the appreciation of rhythm, the earliest signs of musical taste which children make manifest to their

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elders, could not be better excited or developed than by the publication of such a series of works, of which the present volume forms a part. Fertile in melody as are many of the composers whose works have already been given there are few musicians who will not be inclined to give Weber a foremost place among the writers and inventors of sweet and tuneful airs. The influence he has already exercised by his genius over the thoughts and forms of composers in music are chiefly to be traced in his orchestral works, but there is ample evidence of his power in the pianoforte pieces left by him for the benefit of posterity such as may be seen in the collection so carefully and thoughtfully made by Mr E. Pauer and given in the present volume, comprising some thirty pianoforte solos and six duets.

Like as in the preceding arrangements, the fingering is carefully and neatly done, the difficulties of key are smoothed away in the transpositions of difficult tonalities into those of a more easy character, octaves are avoided, and the whole work is made educational and attractive—qualities which the illustrated biography appended helps to augment. As a means of instruction for children and as a solace for many a weary hour that players of more advanced years might suffer, nothing better can be suggested than this as the companion volumes of the series.

The Children's Musical Scrap-Book. A Selection of 100 Pieces for the Pianoforte, by various Composers. Edited by E. Pauer. London: Augener & Co.

With a true knowledge of the value of otherwise "former addicted trifles," collected from all sources, and brought together into friendly companionship, Mr E. Pauer has been fortunate enough to hit upon a happy, if not a new idea. The thought of collecting items of like character and placing them in an order which should be pleasing has led from time to time to the formation of albums of postage stamps, of autographs, coloured prints, pictures, and heraldic crests. Each one of the scraps forming an unit in any one of these gatherings has perhaps a small amount of interest in and in itself which is well calculated to become increased when placed or associated with others of like sort but different degree. The value accumulates as the opportunity for comparison becomes extended by the gathering of a quantity. As in the "Children's Musical Scrap-Book," there are one hundred pieces each a gem full of fire and character, taken from writers of every possible shade of thought, from the earliest time that musician began to write for the delight and solace of that our time and the benefit of posterity, unto the present day. In these are scraps culled from the writings of composers yet living. A list of the extracts can not but be interesting, showing as it does how comprehensive the selection has been and how well the idea of a musical scrap book has been carried out.

Like as in scrap-books generally many things of small worth by themselves gain a value when placed in congenial company. It is therefore not surprising to find that one or two small pieces not considered important enough to be included in greater select ones, find a happy and useful place in such a collection and contribute in a proportionate degree to the instructive usefulness of the whole. Mr Pauer has wisely abstained from introducing any scrap which may be too difficult or too far beyond the grasp of young hands; and in this, as well as for the merit of the collection and the originality of the idea, he deserves all credit and praise.

New Pianoforte Works. By Sydney Smith. London: Ashdown and Parry.

These four new pieces by Mr Sydney Smith are written in a bright and pleasing style. The various poems selected being most apt for the exhibition of a character of pianoforte music in which the composer excels. The first is "Grande Polonaise" in E flat, is cleverly designed and well worked up. It has also a striking and dignified melody, and a form which is certain to commend itself. The second, a "Chœur de Chasse," might be considered as a musical paraphrase of Sir Walter Scott's well known hunting song "Waken, Lords and Ladies Gay." All the ideas set out in the poem seem to be expressed in this most joyous piece of music. There is an intermezzo movement in two in a flat, which is simply charming and charmingly simple, and the whole is most fascinating as a composition. The Cantilena, which forms the third of the set, is a flowing melody, with an excellent accompanying figure, but otherwise not so strikingly original as the two former pieces, although it is by no means a bad or uninteresting work; and the fourth a transcription of some of the melodies in *Lohengrin*, the whole being woven into a fantasia, is one of the cleverest pieces of the series. The passages are good, and the general tone of the piece distinctly brilliant. The writing is not too difficult nor yet too easy, but such as would give a piquancy to their study and such as should excite a desire in the mind of the pupil to persevere in their conquest.

Bagatellen für das Pianoforte, componirt von Ivar Holter. Op. 2. Offenbach: Joh. André.

The spirit and character infused into these five little pieces for the pianoforte indicate the possession of a considerable amount of individuality and talent, if not genius, in the young composer whose name is attached to them. There is no undue striving after doubtful effects, but the ideas are presented in a smooth and flowing form yet not so as to convey the notion of the absence of effort so desirable. There is much that is noteworthy in these bagatelles, and the subsequent works of this author will doubtless be watched with some degree of attention by those who like to recognise and to foster rising merit.

A Regret. Réverie for the Pianoforte. By Sydney T. Spalding. London: Novello & Co.

Without being in any way a remarkable departure from ordinary pianoforte writing, this Réverie has many points of commendable individuality which may serve to distinguish it from among the pieces of the class to which it belongs. The chief of these is the feeling for flowing melody and a full consciousness of the advantage of expression. In the hands of a good player much might be made to enhance the effect suggested by the writer.

Strauss' Album pour le Piano. London: Augener & Co.

At this season of the year such a collection of pieces by the famous family of musicians who have so largely contributed to the dance music of the world will doubtless be considered as especially welcome. In the handsomely printed collection now before us there are twelve dances by Josef, Eduard and Johann Strauss, including "An der schönen blauen Donau," the "Doctrinen," "Feuche Galster" "Morgenblätter" "Promotionen," "Tausend und eine Nacht" "Wein, Weib, und Gesang," and the "Wie er Kinder" waltzes, the "Auf freien Fusse" Galop, the Figaro Polka," the "Frauenherz Mazurka, and "Schutzen Quadrille," the last named being the joint productions of the three composers. The worth of the whole of the pieces in the list is no longer a doubtful question, as the verdict of popular approval has gone forth and stamped the value of each. Whether, therefore, the merits of the pieces as dance music, or as drawing-room compositions of a lighter sort are those for which they may be sought after in their present form it is certain that no more useful or delightful collection of the kind could be made or chosen to help to gladden the time of festivity and pleasure.

Zwei leichte Sonatinen, für den Unterricht im Klavierspiel, von Heinrich Henkel. Op. 51. Offenbach: Joh. André.

Many proverbial sayings are so frequently repeated that it is almost at the risk of being considered as a promulgator of the trite and commonplace that an author selects a well known wise saw or modern instance" to point his remarks. As there is always a certain amount of wisdom in these oft-uttered proverbs, and as, moreover, it is never out of place to be wise at times, on the principle that men can not be always clever, it is as well that the opportunity should not be allowed to pass when

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the occasion presents itself favourably The occasion for saying that all encouragement should be offered to those worthy musicians who do not think it beneath their dignity to give the advantage of their experience for the benefit of the young is now offered in reviewing these two excellent little works for the pianoforte by Herr Henkel. All knowledge must be acquired at the expense of trouble When, therefore the teachers recognise this fact and make the endeavour to lessen the trouble as much as possible by making the task a pleasing one the highest commendation may be reasonably offered to the promoters even if the deed does in some sort fail of the full purport, or does not reach a worthy standard. When, on the contrary, the labour achieved is of a sterling character the credit is proportionately greater The two easy sonatinas in the present publication fully justify the one part of their title by their simplicity, and the other by being written in a modified sonata form There is no passage likely to be of great trouble to the young player and the work is clever and scholarly enough to be interesting to the more experienced performer They are therefore very excellent pieces, and well calculated to serve the object for which they are designed, namely, for the purposes of instruction.

Weisen fremder Völker, mit hinzugefügtem Texte für Pianoforte, von HANS SCHMIDT Op. 4. Offenbach a/M: Joh. André

THESE melodies are probably written in imitation of the national melodies of the "Strangerfolk" spoken of in the title and in the absence of any evidence to the contrary we are asked to accept as Egyptian, Arabic, Italian Lettish, Norwegian, Roumanian, and Russian a number of charming melodies, which may possess all the character of the music of the nations referred to. To each piece a little poem is prefixed, in which we may be said to be offered the inner motive for the existence of the music apart from its presumably national character. For these qualities the several little pieces, easy enough for pianoforte players, but abounding in opportunities for expression in performance. For the many qualities they possess the *Weisen* are sure to find many admirers.

Ballet Musik, in Sechs Canons, für das Pianoforte. Zu vier Händen componirt von S. JADASSOHN Op. 58. Leipzig: Breitkopf und Härtel.

IT was the custom of the teachers of counterpoint in days gone by to enjoin diligence in the study of canonic writing in their pupils. It was expected that the student should produce a canon every morning before breakfast or at least some time during the day during his period of probation. The character or quality of the work so done was not altogether to be taken into consideration so long as the rules were observed. In fact it was never supposed that the pieces were to be designed for performance, but were simply regarded as a means of discipline. In this light the employment of the form is in every respect to be commended. A recent writer in the *Athenæum* in reviewing Dr Macfarren's book on counterpoint, speaks of the advantages of that study as a means of husbanding ideas and as a needful restriction and makes the following shrewd remark— "The study of counterpoint stands in this respect valuable as an artificial genius." The practice of writing canons is no less valuable—but it is not always desirable that the student should do more than be satisfied with the work done As a rule the productions of art in this form are not always as interesting to others as they are in the writer, and it is only when the effort of expressing thought in this confined shape is influenced by the highest genius that the productions can be made so The piece now under notice is a remarkable specimen of this class of work and as interesting as it is remarkable It is written for four hands for the pianoforte and consists of six movements each in canon form The introduction is an *andante* in F in duple time, in which the canon is in the unison at two bars distance The second movement, *molto vivace*, is in C minor and E flat, triple time the canon being at a like distance with the former movement. This portion of the suite is mazurka-like very cleverly written, and full of melody by no means fettered by the form selected. The third movement, *allegro grazioso*, also in E flat, is in duple time, with the canon at the distance of half a bar Although this is a lengthy portion the canon is throughout strictly maintained as well as the interest of the theme. The fourth movement, *molto adagio*, is in the key of F the measure is triple, and the canon commences at the distance of a bar. The fifth movement *in tempo d'un fandango*, is in D minor the canon answering at a bar's distance. The finale (*mouvement de valse*) after an introduction of four bars of chords to fix the rhythm on the ear, has the canon at two bars distance In all more than composer has taken advantage of the opportunity to vary the harmonies, and consequently the work is by no means dull or monotonous. The parts for the two performers require some amount of skill to execute properly not because the phrases are difficult but because they require a little attention to bring out the proper meaning Scored for an orchestra it would be most effective, as the spirit of the writing points out a certain colouring which is especially adapted for instrumental treatment As a pianoforte piece it ought to awaken attention, and as an orchestral piece it is even likely to prove superior in attraction to Grimm's suite in canon form, which has already won a considerable share of popularity in Germany

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Sonate in F moll für Pianoforte und Violoncell. Von X. Scharwenka. Op 46. London: Augener & Co.

HERR SCHARWENKA has earned the right to command attention for the works of his hand and pen by the superior character of that which he has already given to the world. It is therefore with a particular pleasure that this new sonata of his composition is to be received by those of his admirers who have learned to appreciate his powers as a musician. The present work a sonata for pianoforte and violoncello, is at once a thoughtful, expressive, and remarkable specimen of his quality, The opening *allegro non troppo* is in the key of a minor and the subject of the movement is proposed without any preliminary introduction. This is worked up in orthodox form, each instrument having at first a due proportion of independent work characteristic and pleasing The second movement, an *andante* in C major is marked by a charm of melody and poignancy of thought to be expected in all works by this gifted author There is a change to the minor mode which is surprising for the passionate alteration of character and for the unusual treatment of the new theme The modulations are cleverly and felicitously introduced, and the movement stands out as a bright instance of the union of powers judiciously employed. The third movement *scherzo non troppo*, starts in the key of A major, the violoncello has some admirable opportunities for the exhibition of its particular quality of tone and is well supported by the pianoforte with a like consonance, though seeming, independence It may be thought by some that the pianoforte part is a little more full, orchestra like in quality of tone than might be expected in a work of the kind, but a judicious player would prevent it becoming so intrusive as it looks on paper This third movement contains enough variety to maintain the fascination the work surmises upon the mind in the opening movement and so preserves the unity in the whole work, which may be said to be equal in originality of thought with any of the works by Herr Scharwenka which have until now been given to the world.

Concert-Romanze für Violoncell und Orchester oder Pianoforte, von ASGER HAMERIK. Op. 27 Offenbach a/M: bei Joh. André

THE number of good playing pieces for the violoncello which are available for concert purposes is day by day being augmented by such additions as the work now under notice. A few more compositions of like character given forth would altogether obviate the need of falling back upon those pieces and adaptations which are too commonly employed in the concert room and elsewhere because of the dearth of works written expressly for the violoncello The instrument is constantly growing into favour among amateurs, and as a consequence skilled professors are more frequently called upon to exhibit its powers in such a form as is likely to commend itself most favourably to the less accomplished.

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As a general rule, professors and composers only think of publishing those of their works which are best adapted for the development of professional studies. There are a great many worthy players who are content with the attainment of small means; for them makes therefore it might be as well for the experts who know the capabilities of the violoncello to turn their attention towards supplying a distinct want, by furnishing properly written pieces of moderate difficulty for the large class of amateur players. The reputation of a composer does not suffer because he stoops to produce trifles, and he would by adding to the literature of the subject in a worthy way develop a love for and perhaps augment the appreciation of the instrument. There is no reason whatever why the violoncello should not become in its way as popular an instrument as the piano, but it is not likely to be so while the music obtainable for it is too difficult, and capable only of being executed by the most skilful performers. It is bad political economy to drive a hungry race from whom great things are expected in the future to feed upon improper and badly-nourishing food. This is what is being done in a great measure with players upon instruments like the violoncello. In the absence of pieces properly written by those who have made a study of the instrument, the moderate performers are driven to make or to find adaptations of popular or easy melodies within their grasp, to the perversion of good taste and the formation of a bad style of playing. It might be therefore advisable that the writers for the violoncello should take example from the writers for the pianoforte and provide music of an interesting character suitable to the variety of powers possessed by the performers, and so find themselves engaged in a profitable pursuit, and do something more for the advancement of art. The writer of the *Romance* now before us seems to be especially apt at the composition of pleasing and yet not unintentional music, and it is certain that if others were to do in a like degree what is done here that fame and fortune will follow. The piece is published in two forms, that is to say for an orchestral and for a pianoforte accompaniment. In the first case the scoring is simple, and such as is not beyond the capacity of the many amateur bands which it is gratifying to see are springing up in all directions, and in the second case the pianoforte part would be within the grasp of most ordinary performers. It may therefore be hoped that the work, full of melody and effect, will speedily become popular.

Achtzehn Etuden, für Violoncell, ohne und mit Daumenanlsatz von CARL SCHRÖDER. Offenbach: Joh. André.

Written by one who is evidently "a master cunning in his craft" these eighteen studies are such as should awaken the earliest attention of students. The first book of nine pieces is so designed as not to require the use of the thumb as a temporary nut, and the second calls the thumb constantly into play. The exercises are not for mere beginners, as the use of difficult scale passages and frequent shifts implies, but for students advanced to some degree in their playing. Independently of their value as helps to progress, they are so written as to be fascinating for their melodies and the richness of the harmonies suggested, and therefore, as a truly artist addition to the somewhat scanty literature for the instrument, they are most valuable.

Twelve Vocal Duets, with Pianoforte Accompaniment. By F. KÖCKERT. London: Augener & Co.

Good vocal duets of a simple character are as rare as they are welcome. To this collection the twelve by one of the most famous German melodists of modern days, ought to secure to themselves a large share of favour. They are easy and full of tune, the parts are equal, the subjects interesting, the rules of the qualification being in a great degree enhanced by the capital words furnished by Mr. Lewis Novra, and the pianoforte accompaniment effective, but not too exacting. With such united qualifications the duets ought to become very popular.

Conférence sur la Modalité dans la Musique Grecque. Par M. BOURGAULT DUCOUDRAY. Paris: Imprimerie Nationale.

This is a most interesting lecture, read by the author at the Trocadéro, on the 7th September, 1878. His design was to show that in the many Greek modes there is a characteristic quality which has served to give colour to the music written in them, and may further serve to enable composers to extend their ideas with some degree of novelty because the use of the Greek modes is perfectly compatible with modern polyphony, and many effects hitherto untried are waiting to be used with novel and not uninteresting results. The effect of the modes upon modern melodies is shown by transposing a well known air and making it, with only the needful changes of the relative positions of the notes, pass through the several modes, harmonised in close conformity with the character of the mode for the time being. Quotations from several modern composers, who have employed one in other of the modes in their works, are given in illustration of the remarks in the text. There are also examples of ancient and modern Greek melodies, showing the antiquity and prevalence of the form in popular music. As the subject is a particularly fascinating one even for those who do not attach much importance to the preservation of the old monuments of old time, other than to give occasional local colouring to a modern work by the introduction of a strange, and therefore striking tonality, it would be as well could the whole of the remarks, with the musical illustrations, be published in a form accessible and acceptable to English readers. The publication might serve as an introduction to the study of Greek music, about which so much has been written, and so little is known.

Concerts.

CRYSTAL PALACE CONCERTS.

AT the Concert of November 1st the fifth of the series Mendelssohn's Scotch symphony was given as the opening piece. Neither in the descriptive remarks in the book of words in the performance, or in the work itself was there anything new offering a theme for comment. The first have been printed over and over again, and no novel discoveries are either recorded or hinted at, so that in point of fact the whole of the account given might have been spared. The performance was a magnificent one, the familiarity with which the work is known helping towards the perfect realisation of one of the grandest conceptions ever vouchsafed to the composer. It may be inferred that the reception accorded was most enthusiastic for the audience were delighted at finding themselves *en rapport* with the executants.

After the symphony Miss Hope Glenn made her first appearance here as a vocalist, and sung Haydn's "Spirit Song" as well as to create a special interest in herself as an artist of promise. The song, with all respect to the memory of Haydn, is not the most attractive example of his genius, and the second aria, "Quando a te lieta," from Gounod's *Faust* which Miss Glenn selected, has been sung so frequently that it begins to fall of its effect in the concert-room. Nevertheless, the agreeable voice of the singer and no earnest, expressive, and artistic style of vocalisation, brought a particular amount of pleasure to those who heard her, and a desire to hear her again at an early opportunity. Vocal music, on this occasion was a more than usually important feature, in addition to the songs already mentioned, Madame Schuch Proska sang the cavatina "Una voce," from *Il Barbiere* of Rossini, Tauberts "In der Fremde," and Mendelssohn's "Frühlingslied" with a like result. Those who know the capabilities of the artist need scarcely be told.

The solo pianist was Miss Bessie Richards, and her choice of a piece fell upon Hiller's concerto in E sharp minor which she played with considerable skill and taste, if not with all the technical polish necessary. Yet this may be said to be indicated rather than wholly fulfilled. The novelty in the form of a composition introduced at this concert, was a prelude and fugue by Mr. F. Davenport. The first movement for the prelude may fairly be considered as such, is an *allegro energico* in C minor, in which the subject afterwards taken for the fugue is first suggested. The scoring is excellent, and the harmonies and treatment are altogether interesting and agreeable. The writing for the wind instruments is clever and effective, especially in that section of the work which may be considered as standing in the place of an ordinary trio. The theme, originally proposed in the prelude in duple time, now is announced with a slight modification, chiefly a transposition into the major and a change into triple time, as the *duce* of the fugue. The counter or

subsidiary subject, already heard in the "trio" part of the prelude. It cleverly introduced as a theme for the flute and the leading phrase is presented by inversion. The several subjects are super-imposed one upon the other, and the original theme is given in augmentation upon a pedal. The whole is done in the most scholarly fashion, and although the idea of writing a fugue for the orchestra is somewhat of an old-fashioned one yet the treatment is distinctly modern and agreeable. As a conclusion to this concert a selection from Wagner's "Meistersinger" was given, but as the Master himself has declared that the value of his dramatic music, its point and meaning, can only truly be assessed in connection with the scenic and stage accessories which it is designed to accompany, and as they were not present, it is not worth while to offend the prejudices or principles of the composer by attempting to give any opinion upon it until it is produced in the manner it was intended originally.

Mozart's symphony in C No. 6, was chosen to commence the sixth concert on November 8th. We are told that this work was called No. 6 from its having been the sixth of a series of twelve published as the most important of the works of this kind. It is numbered in Köchel's catalogue as 425, and is really the seventh of eight written by Mozart in the key of C alone. It was dedicated to Count Thun, and is supposed by Holmes, in his "Life of Mozart" to have been written while the author was on a visit to that nobleman, in 1783. Although nearly a century has elapsed since the production of the work it is as delightfully fresh and modern as though the composer were yet living and sharing with present musicians their thoughts and aspirations, and yet exhibiting wisdom enough to protest practically against the Abuse rather than the use of the orchestra and its effects. Every part in the score has a sort of living interest in the success of the whole—each has, to speak, as it were something which is connected with, and has a bearing upon, the other parts, and it is not set to work on the principle that it is necessary that some thing or task should be found for it because the instrument is in the score. There is no more interjectional *rough rage* in the symphony—no thrusting in of "rude and unmannerly speech," without point or meaning. It is a gathering of learned and polished gentlemen anxious to learn the opinions of their neighbours, and willing to deliver themselves of the benefit of their experience for the general advantage. Mozart's symphony is the treatment of the orchestral instruments in a symposium of learning, gentle yet vigorous, refined and courtly, tolerant and respectful. The contrast afforded by the comparison with many modern works in which, contrary to the scientific canons constantly declared, that sound is a noise, but noise is not necessarily sound, is most remarkable, and leaves for our instruction and benefit the example of a right use of material in the production of true pleasure. The time is not far distant when a revulsion of feeling and treatment must come, and if it is necessary to retrace all steps and start afresh it will be acknowledged that the paradise of true art are best shown in the treatment of the orchestra as exemplified in the scores of Haydn, Beethoven, and Mozart.

Many modern writers are fully alive to the necessity of being sparing in the treatment of a score, and some have the grace occasionally to exhibit the courage of their opinions in their work. An example of this sort was shown in the concerto for pianoforte and orchestra, in E minor, by Rubinstein, which was played at this Concert by Miss Anna Mehlig. The scoring of this work is admirable, the melodies on the whole are charming, and if the composer now and then asserts his modern manner by the introduction of a few passages of a doubtful if not actually of a controversial nature, he may be readily pardoned because of the genius displayed in the greater part of his concerto. The work given to the pianoforte is most exacting, and calls into play the exercise of powers of the highest order from the executant who succeeds. Miss Mehlig succeeded in admiration, it is therefore needless to say anything about her qualities as an artist. The other orchestral pieces were a pretty but somewhat feeble gavotte in A, for strings, by Bazzini. It awakened only a passing interest, for the revival of this sort of antiquated dance music has been somewhat overdone. There was also the *Leonora* overture, No. 3, in conclusion with, and this, with some vocal music sung by Miss Carlotta Elliot made up a capital concert. Miss Elliot whose first appearance we have to record on on this day has a very good voice, sings intelligently and has considerable control over her singing. She vocalised "Sel raggio" most spiritedly, the fioriture were particularly well executed—but she was very badly accompanied by the band in this cavatina. Her next songs were Spohr's "Bird and the Maiden" (*Zum gutzing*) and Macfarren's "Pack clouds away" with clarinet obbligato neatly played by Mr. Clinton. The accompaniments were performed by Mr. R. Beringer upon the pianoforte, very much more to the advantage of the singer than the orchestral accompaniment had been in the former case. Mr. E. Lloyd who sang a song of Gounod's, from *Irène* was more than usually successful.

On November 15th Miss Anna Mehlig again was the pianist. She appeared in place of Mlle. Janotha, absent from indisposition, and the audience, while regretting the cause which kept the young and skilful artist away were not inclined to regret the substitution of one so accomplished. Miss Mehlig's performance of Mendelssohn's cantata in C minor was most pleasing and as well as her two solos by Chopin and Rubinstein, secured for her the most enthusiastic applause from all parts of the concert-room.

For the first time in England Raff's eighth symphony in A, "Frühlingsklänge" called in the programme "The Voice of Spring" was performed at this concert with some large amount of success. It consists of four movements namely two *allegros* the second of which is in the place of the *scherzo*, a *larghetto* for an *andante* and a *caprice* for finale. The first movement is intended to be descriptive of the return of spring the second the revels of a Walpurgisnacht the third is a sentimental rhapsody upon the sight and enjoyment of the first garland of early flowers, and the last is supposed to be descriptive of a wandering in pleasure, bodily and mentally through all the sights, scenes and sounds of spring. It would be difficult without the information given in the programme, to gain a very clear idea as to the meaning and design of the composer throughout the work for notwithstanding the fact that there are many beauties, and much in it that is reasonable and clear there is also a vast amount of confusion which may be considered as suggestive, as it is not distinct. The composer has also availed himself pretty freely of the privilege of quotation especially in that portion which is called "Walpurgisnacht" it cannot be said however that the actual thoughts and expressions of Mendelssohn are employed so much that his spirit seems to be present. This raises a question as to whether it would not have been altogether better to have quoted the well known passages boldly? The only charge likely to be made against the composer would be that of plagiarism, for the simple reason that there are no means by which it can be determined whether a reference to a former thought was meant or not. In literature, there is the convenient device of inverted commas which, be they ever so freely employed do not lay the user thereof open to the charge of appropriation but rather indicate that if he is not a good writer, he is at all events a good reader. There is no reason whatever why a musician should be debarred from quoting a passage which already musical expresses his meaning in a particular place more pointedly than he could himself. All that is required in the means to show the outside world that he is taking advantage of the forcible application of a particular passage, and he has not unless nor does he mean to appropriate it as his own and has no desire that it should be taken for it a favour on or "conveying." Will any of the young geniuses of the day invent a mode of making musical quotation patent to the ear as well as to the eye?

To return to Raff's symphony. The *larghetto* is the most pleasing section of the work, and this being the best played was productive of the greatest amount of pleasure. The rest is not very remarkable, the finale excepted, but this may have arisen from the fact that it was not so well rendered as the other portions. A second hearing may cause a modification of the first impression to arise—let us hope it will. As Raff has written a ninth symphony, "Im Sommer"—it may be premised that he is going steadily through the seasons, at any rate it may be hoped that all the subsequent pictures of this kind may improve as they go on.

Mr. Santley was the singer and it remains to add that he gave an aria from *Abenlile* with good effect and a song by Mr. Mackenzie "The old Grenadier" with scarcely any at all. It is true that the song is a little over-scored but it is also of a character as not quite suited for a programme of the Crystal Palace Concerts.

As a finale the charming ballet music from Gounod's *Polyeucte* brilliantly scored and most delightfully played—kept the audience in their seats interested and fascinated to the last note.

MONDAY POPULAR CONCERTS.

As a proof of the continued and increasing popularity of the Monday Popular Concerts, it may be noted upon the authority of a paragraph which was quoted by nearly every daily and weekly newspaper that so great has been the demand for seats that every row up to the eighteenth has been secured for and by subscribers to this series. This announcement is of course hopeful and gratifying and it was therefore with some more than usual interest that the older patrons of the concerts scanned the numberless faces as they passed to their seats to form the possible alterations in the personalities of the visitors. As a rule there were the same people who, season after season, had shown their appreciation of one of the best musical pleasures in London. It may therefore be presumed that the support accorded to the venture is assured, and that unless the directors have pledged themselves not to make

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any change in the character of the programmes, things will go on much in the usual way. The first programme, given as below—

PART I.

QUARTET, in E flat, Op. 50, No. 1, for two Violins, Viola, and Violoncello ... ... *Haydn.*
Mdme. NORMAN NERUDA, MM. L. RIES, ZERBINI, and PIATTI.
RONDO ED ARIA "Lusinghe più care" ("Alcandro") ... *Handel.*
Miss LILLIAN BAILEY.
SONATA, in E major, Op. 18, for Pianoforte and Violoncello ... *Rubinstein.*
Mdlle. JANOTHA and Signor PIATTI.

PART II.

CHACONNE, for Violin alone ... ... *Vitali.*
Mdme. NORMAN NERUDA.
ARIA ... ... "Und ob die Wolke" ("Der Freischütz") ... *Weber.*
Miss LILLIAN BAILEY.
VIOLONCELLO OBBLIGATO—Signor Piatti.
TRIO, in E flat, Op. 70, No. 2, for Pianoforte, Violin, and Violoncello ... *Beethoven.*
Mdlle. JANOTHA, Mdme. NORMAN-NERUDA and Signor PIATTI.

exhibits no actual novelty, for although the quartette of Haydn's which opened the concert had *mezzalile dictu* never been given before at any one of the series, it could hardly be said to be new especially as in form and outline as well as in sequence of melody and in harmonic progression all was more or less familiar in style if not a actual matter. It is true that it is lively and genial but it is little if anything else. It remains to say that it was beautifully played and heartily received. Madame Norman-Néruda as her solo, gave a very spirited rendering of Tommaso Vitali's Chaconne in G minor and the twenty-nine by no means easy variations. The effect of her wonderfully neat and expressive execution upon the audience was most remarkable accustomed as doubtless many of them were to the exhibition of her skill. Another well received piece was the Sonata in D major by Rubinstein which Mlle. Janotha and Signor Piatti played in such a thoroughly appreciative manner. It is by no means devoid of character as a composition, although it is an early work and contains little that it could be considered as especially the result of a vein of thought peculiar to Rubinstein. The two last-named artists, with Madame Norman-Néruda gave unitedly one of the most perfect renderings of Beethoven's trio in E flat. It is possible to obtain and Miss Lillian Bailey who was the vocalist won golden opinions by her interpretation of the two songs put down for her. M. Zerbini was the accompanyist.

The second concert, on Nov. 20th, was very sparsely attended, nearly every one who cared to leave their homes, it were out dining with one or other of the City companies, being out in the streets viewing the illuminations in honour of the birthday of the Prince of Wales, or of the Lord Mayor's show. The programme, which was as follows, was very good.—

PART I.

QUARTET, in A major, Op. 53, for two Violins, Viola, and Violoncello ... ... *Spohr.*
Madame NORMAN NERUDA, MM. L. RIES, ZERBINI, and PIATTI.
SONG ... ... { "L'esperimento crudo" ... *Buononcini.*
{ "Vado ben spesso" ... *Salvatore Rosa.*
Madame CUMMINGS.
VARIATIONS, in B minor, for Pianoforte alone ... ... *Haydn.*
Mdlle. ADELE MEHLIG.

PART II.

TRIO, in A minor, Op. 63, for Pianoforte, Violin, and Violoncello ... ... *Schumann.*
Mdlle. ADELE MEHLIG, Madame NORMAN-NERUDA, and Signor PIATTI.
SONG ... ... "Caro l'aspetto" ... ... *Handel.*
Madame CUMMINGS.
QUARTETTE, in E flat, Op. 99, No. 3, for two Violins, Viola, and Violoncello ... ... *Haydn.*
Madame NORMAN NERUDA, MM. L. RIES, ZERBINI, and PIATTI.

The two quartettes which opened and closed the concert were finely played. Singularly enough the first violin part in each is of a most exacting character. This is not to be wondered at in the Spohr quartette, as the composer being himself a player would be naturally tempted to write some elaborate work for the violin and Haydn, without having any such motive or intention, simply gave the most share of the work to his leading instrument in this quartette. Miss Norman Neruda was at her best in both pieces, and her artistic power enabled her in concert with Miss Mehlig and Signor Piatti to give a most satisfactory reading of the Schumann trio in D minor. Miss Mehlig for her solo, gave Haydn's variations in B minor for piano alone, with all due care and delicacy of touch and execution. Mme. Cummings sang her songs so as to secure the good favour of her audience.

On Nov. 27th Signor Piatti was unable to appear in consequence of illness, but his place was most ably filled by Signor Pezze, and only a slight alteration in the programme as originally announced was made. This was the substitution of a sonata by Handel for the violin by one by Locatelli for the violoncello, Madame Norman Neruda being the player instead of Signor Piatti. That the substitute was as good as the absent principal few would be told. The whole programme is subjoined;—

PART I.

QUARTET, in A major, Op. 30, No. 3, for two Violins, Viola and Violoncello ... ... *Beethoven.*
Madame NORMAN NERUDA, MM. L. RIES, ZERBINI, and PEZZE.
SONG ... ... "The Spirit Song" ... *Haydn.*
Miss HOPE GLENN.
SONATA, in E flat, Op. 29, No. 3, for Pianoforte alone ... *Beethoven.*
Mr CHARLES HALLÉ.

PART II.

SONATA, in A major, Op. 36, for Violin with Pianoforte Accompaniment ... ... *Handel.*
Madame NORMAN NERUDA.
SONGS ... ... { "Am Meer" ... ... *Schubert.*
{ "Ständchen, Vorüber, Vorüber" ... ... *Curschmann.*
Miss HOPE GLENN.
TRIO, in A major, for Pianoforte, Violin, and Violoncello ... *Haydn.*
Mr CHARLES HALLÉ, Madame NORMAN-NERUDA and Signor PEZZE.

The Beethoven quartette, very well played, was productive of great delight, and secured a recall for the players. Mr Hallé surpassed himself by his admirable rendering of the E flat sonata and the final trio by Haydn could scarcely have found more earnest or sympathetic exponents. The most attractive item of the concert was the Handelian sonata, with its quaint phrases and bright sparkling passages, more especially as they were given *con amore* by the accomplished violinist who was admirably accompanied by Mr Zerbini. He also performed most clearly the less duty for the vocal music which was sung by Miss Hope Glenn fairly well, her best success being in the song by Haydn her reading and phrasing of German being open to a little objection on the part of those better acquainted with the genius of the language.

PIANOFORTE RECITAL.

MISS KATE OCKLESTON and Miss Hopekirk gave a pianoforte recital at Willis's Rooms, on November 19th, to an audience at once artistic and appreciative. The readers of the MONTHLY MUSICAL RECORD must have noted from time to time the progress of those young ladies at students at Leipzig and the praise bestowed upon them by the local German professors and others, and the hope of future excellence this foreshadowed. The verdict given abroad was firmly established here and the promises fully realised by the excellence of their performance, both unitedly and singly. Their execution of the *Moto Conti* was of Weber simultaneously on two pianos was an exhibition of perfect agreement and complete understanding as to the power of each for although it was perfectly together it was not the mere mechanical conquest of the passages and the unison of playing which made the performance so remarkable as the convenance of expression even in the most tender manner. In other duets their power was as perfectly shown. Miss Ockleston's brilliant playing of Chopin's polonaise merited high admiration, and Miss Hopekirk's delighted all by the expression and powerful performance of Schumann's "Carneval," which proved her to be an artist of the highest degree, and one whose future as a pianist is likely to be a notable one. Miss Carlotta Elliot and Mr W. H. Cummings were the vocalists, and their efforts, with those of the two young pianists made the concert particularly light and pleasing.

Musical Notes.

As Exeter Hall will not be available for musical purposes after October next, the Sacred Harmonic Society has announced a final series of concerts to Exeter Hall and has issued a very interesting prospectus for the coming season comprising an excellent selection of works from the society's repertoire. The forty-eighth season will commence on Friday December 5th, when Handel's *Judas Maccabæus* will be performed. Next in order will be the ante-Christmas performance of the *Messiah*. The first concert in the new year will be on January 16, when Rossini's grand work, *Moses in Egypt* will be given. Following this comes Mendelssohn's *Hymn of Praise* and Spohr's *Last Judgment* a combination which must give general satisfaction. *Elijah* and *St Paul* are to be heard during the season, also Haydn's *Creation* and Costa's *Eli*. The final performance will consist of Handel's grand choral work, *Israel in Egypt*. The names of the following eminent artists are

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in the list of principal vocalists:—Mesdames Sherrington, Anna Williams, Osgood and Emma Thursby (sopranos) Patey Julia Elton and Enriquez (contraltos) Messrs. Rigby Cummings, Maas, and Lloyd (tenors) Santley Lewis Thomas, Bridson and Chaplin Henry (basses) The orchestra will as heretofore consist of the leading members of the profession under the distinguished guidance of Sir Michael Costa, the society's able conductor Mr. Willing again presides at the organ. Under the exceptional circumstances of these performances, every possible effort will be made to render them specially memorable in the history of music no less than in that of the society itself by their uniform excellence in every department.

At the second examination for the degree of Bachelor in Music held in Oxford on October 15th, the following satisfied the Examiners, and are qualified to proceed to the degree of Bachelor in Music:—

"Alcock, William F., New College, and 4, Marshalsea Terrace, Edinburgh. Bellerby, Edward J., New College and The Crescent, Selby, Yorkshire. Bentley, Frederick, New College, and Derwent Villa, Osmaston Road, Derby. "Carlton, Francis H., New College and 2, South Street, Worthing. Clarke, Frederick W., Queen's College, and 2, Derwent Road, South Penge Park, London, S.E. Crawcour, John M., Unattached Student, and 100, Radcliffe Gardens, South Kensington, London, S.W. "Hutchinson, Thomas, New College, and 13, Tunstall Terrace, Sunder and. Marchant, Arthur W., New College, and 98, Brecknock Road, Camden Road, London, N.; "Manley, Thomas, New College, and Campsie Terrace, Omagh, Co. Tyrone, Ireland. "Seal—Charles, New College, and 5, Jordangate, Macclesfield. "Sidebotham, Joseph W., New College, and Bowden, Cheshire. Simon George H., New College and 41, Abbey Road, Torquay. The Examiners were Sir F. A. Gore Ouseley, Bart., Professor of Music, Dr. Corfe, Chevalier, and Dr. Monk, of York. Those marked thus (*) have now taken the degree of Bachelor in Music.

MUSICAL ASSOCIATION.—Sessional Arrangements for 1879-80.—The meetings are held at 27, Harley Street, W. N.B.—The chair is taken at 4.30 for preliminary business, the paper is read at 5 o'clock.

First Meeting.—Monday, November 3, 1879. Paper by Emil Behnke, Esq., "On the Mechanism of the Human Voice." (Illustrated by a large working model of the Larynx.)

Second Meeting.—Monday, December 1. Papers by H. R. M. Bessaquet, Esq., M.A., (a) "On a mode of producing Continuous Nuteation Resonance," (b) On some Experiments with a Revolving Siren-disk.

Third Meeting.—Monday, January 5, 1880. (Particulars will be duly announced.)

Fourth Meeting.—Monday, February 2. Paper by Eustace J. Broadbeare, Esq., "On Musical Æsthetics; with especial reference to Dr. Ed. Hanslick's essay, Vom musikalisch-Schönen."

Fifth Meeting.—Monday, March 1. Paper by D. J. Blaikley, Esq., "On Quality of Tone in Wind Instruments."

Sixth Meeting.—Monday, April 5. Paper by G. A. Osborne, Esq., "On Chopin."

Seventh Meeting.—Monday, May 3. Paper by C. K. Salaman, Esq., Hon. Mem. Acad. St. Cecilia, Rome, "On Music as a Profession."

Eighth Meeting.—Monday, June 2. Paper by G. A. Macfarren, Esq., Mus. Doc. Cantab. &c.

The Annual General Meeting will be held on Monday, Oct. 25, 1880.

At the meeting of the Musical Association on the 3rd November Herr Emil Behnke gave a lecture on the mechanism of the voice illustrated by working models. There was an influential audience including Mr. W. H. Cummings (in the chair), Mr. Otto Goldschmidt and Mme. Goldschmidt, Dr. Carrington Brown and Llewellyn Thomas, Rev. T. Helmore, Mr. E. Prout, Mr. C. E. Stephens, Mr. James Higgs, &c. Mr. Behnke, in an exposition remarkable for its clearness and method, maintained that vocal tone came from the larynx only and ridiculed the terms "head" "chest," and "falsetto" as applied to the registers. The laryngoscope itself the invention of a musician Signor Garcia, showed the break between the chest and falsetto. These he preferred to speak of as the thick and thin registers, because the first was produced by the vocal bands vibrating in their whole thickness, and the second by their thin edges alone vibrating. This great break took place at a certain place in absolute pitch whether in the voices of men or of women. The region of the break was from 2 below the first line of the treble clef to 2 sharp in the first space. The voices of men and women were not the same—as nature spart—but were each of them portions of the same human voice. The head voice, as he understood it, existed only in women and boys. It was produced by a semi-chord only of the vocal bands vibrating. The deepest and most effective respiration was that in which the midriff and ribs were both engaged. In the discussion which followed, Mme. Goldschmidt asked a question as to breathing. She had always taken breath near the collar-bone. Mr. Lennox Browne complimented Herr Behnke on his successful demonstration. He was sure that the greatest physiologist, even Professor Huxley, could not have made the subject clearer. In the main he agreed with Herr Behnke's conclusions, but he regarded the false vocal cords as concerned in the production of tone. Mr. Orlando Steed explained the theory of Mr. Charles Lunn, and the chairman in summing up gave his own experiences of breathing and registers. A cordial vote of thanks was passed to Mr. Behnke, who mentioned that he had a work in preparation embodying the results of his study.

At the Peabody Institute Conservatory of Music, of which Herr Asger Hamerik is Director, the first Students' Concert, given on Saturday evening, November 8, had the following programme:—W. A. Mozart's string quartet, C major, No. 157 for two violins, viola, and violoncello, composed 1783 and dedicated to J. Haydn. Robert Schumann's "Carnival"—little sketches composed on four notes for the piano (Op. 9), played by Miss Helen Todhunter. Some songs by Fr. Schubert:—"A Water Song," Work 72. "A Secret," Work 14, No. 2. "The Trout," Work 32, played by Miss Kate Dickey, and Beethoven's piano trio in G major, Op. 1, No. 2, for piano, violin, and violoncello. The Students' Concerts are given every Saturday evening from the 1st of November till the 1st of May with the exception of Saturday, December 27, Easter Saturday, and the Saturdays on which the Symphony Concerts take place.

MR. H. GADSBY'S cantata, *The Lord of the Isles*, was performed at Dundee on the 13th November with Miss Anna Williams, Miss Enriquez, Mr. Vernon Rigby, and Thurley Beale as principals, and a chorus of eighty voices. Mr. Klartes being the conductor.

MR. EDMUND WOOLHOUSE'S second concert of the present series was given at the Highbury Athenæum on the 4th inst. A great feature in the evening was a quartet for four violoncellos, by Paque.

THE death of that excellent pianist, sound musician and accomplished lady Mrs. Joseph Robinson has thrown a gloom not only over her immediate circle of friends, but over the musical profession generally, including all who can appreciate and admire remarkable talent accompanied by winning manners and natural amiability.

MR. CHARLES LEWIS GRUNEISEN, known to all the musical world, abroad as well as at home, died on Saturday, the 1st of November, at his residence, Surrey Street, Strand, and was buried at Highgate Cemetery on November the 7th. Among those who attended were Mr. Ganz, Mr. Lablache, Mr. Sainton (representing Sir M. Costa), Mr. C. Rew, Mr. Pittman, Mr. J. Ella, Mr. J. Peck (Sacred Harmonic Society), H. J. Allen, Mr. W. A. Barrett, Mr. P. Gauntlett, Mr. J. Byrne, Mr. J. Salter, F.R.S., Mr. M'Coll, and Captain Merry. Mr. Gruneisen was the first musical journalist ever sent specially to report upon country musical festivals—Manchester 1836—and was also the first of a long line of war correspondents selected to represent a newspaper.

MR. J. T. COOPER, organist of Christ's Hospital (no relation to George Cooper whom he succeeded), and also organist of Christ Church, Newgate Street, died on November 19, aged 60.

APPOINTMENT.—Mr. W. H. Sturks to be organist and director of the choir at Weem, Aberfeldy, N.B.

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12. Adelaide. Song in A flat.
13. New love, new life. Song in C.
14. "God save the King." In G flat.
15. Sally in our alley. Scotch Song in D.
16. The Rose-tree. Irish King in A flat.
17. The Cottage Maid. Welsh Song in G.
18. Contradanse. Ecossaise. Air in C.
19. An Tyrolese in A.
20. Minuet in C.
21. Minuet in G.
22. Minuet in C (Trio, Op. 17)
23. Minuet in G (Sonata, Op. 49, No. 1).
24. Minuet in A flat.
25. Minuet in D, with two Trios Serenade-Trio, Op. 25).
26. March in C (Prometheus).
27. March in G (King Stephen)
28. March in A flat (Leonora).
29. Rustic Dances in G.
30. Six German and six Contre Dances.

PIANOFORTE DUETS.

31. Rondo in G (Sonata Op. 6)
32. Allegretto con Variazioni in G flat (Trio, Op. 11).
33. Andante in C flat (Trio, Op. 1).
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36. Turkish March in C flat (Ruins of Athens).

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6. Suleika. Song in A minor.
7. The Garland. Song in C flat.
8. "On Wings my fancy ranges." Song in A flat.
9. "Lullaby." Song in C flat.
10. "It is ordained by Heav'n above." Song in D.
11. "I wept thou in the world hast." Duet in C flat.
12. "I would that my love." Duet in F.
13. "Gondolera." Duet in G minor.
14. "Adieu to the Forest," in F flat.
15. "Barcarolle," in C minor.
16. "Morning Prayer" in C.
17. Choral. "Sleepers, wake" (St. Paul) in C.
18. "Jerusalem! thou that killest" (St. Paul) in C flat.
19. "My soul thirsteth for God" (42nd Psalm), in C minor.
20. Andante Con Moto (from the Fantasia on an Irish Air) in F.
21. Minuet (from the Sonata, Op. 6), in G minor.
22. Andante (from the Fantasia, Op. 16, No. 1) in A minor.
23. Scherzo in C minor.
24. Andante (from the Violoncello Sonata, Op. 58) in C minor.
25. Andante (from the first Piano Trio, Op. 49), in C flat.
26. Canzonetta (from the String Quartet, Op. 12), in C minor.
27. Andante with Two Variations (from the Violoncello Variations, Op. 17), in D.
28. Nocturne (from "A Midsummer Night's Dream") in C flat.
29. March of the Elves (from "A Midsummer Night's Dream"), in C minor.
30. March (from the Capriccio, Op. 10), in C.

DUETS.

31. Chorus. "Happy and blest are they" (St. Paul), in C flat.
32. Allegretto (from the "Hymn of Praise"), in G minor.
33. Song without Words (sometimes called "On the Shore"), in A flat.
34. Song without Words (sometimes called "Contemplation"), in A flat.
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36. Wedding March (from "A Midsummer Night's Dream"), in C.

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DUETS.

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